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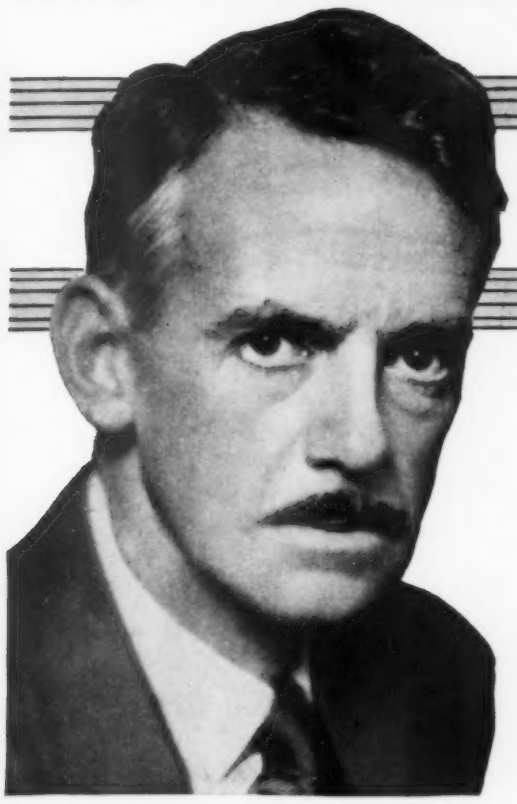

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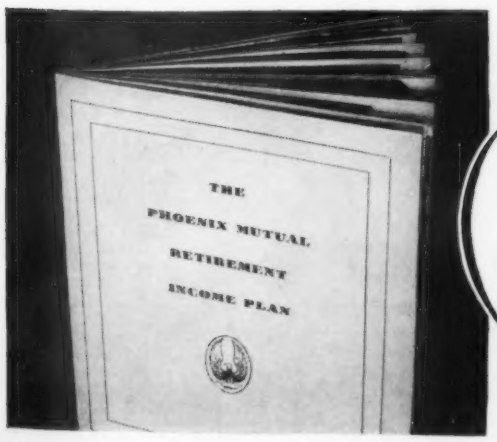

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Center: Home of Mr. and Mrs. Frank E. Laycock, Swannanoa, N. C

Left: Home of Mr. and Mrs. Thomas Marshall Holt, Reading, Pa.

NRA MEMBER U.S. WE DO OUR PART

MRS. JEAN AUSTIN
Editor

AND here it is nearly Christmas time again! But may it never again be the horrible, irritating strain that it was in pre-depression days, with its extravagant, foolish exchange of gifts. We have learned, through necessity, the folly of "buying Christmas spirit" and have given, instead, simple things with some of ourselves wrapped up with them and in some measure, at least, recaptured the real spirit of Christmas. May we never forget the lessons we have learned these past few years, and may we never sell so precious a heritage as the true Christmas spirit for soulless mercenary exchanging of gifts!

"A Christmas family party! We know nothing in nature more delightful!" wrote Charles Dickens to whom the very name of Christmas was a magic in itself. For Christmas was his hobby—Christmas and food. And when he puts the two together, as he did in some two dozen stories, he makes the blood glow and the eyes glisten. And so, to this great writer who has kept the true Christmas spirit alive for us, we dedicate our lead article in our Christmas issue—A Christmas Dinner in Honor of Dickens. We, too, have put the two together, and from cover to cover the whole issue is fairly saturated with the Yuletide spirit in a sincere desire to help American homes celebrate a good, old-fashioned family Christmas.

We have had blue and silver Christmases, silver and white Christmases, and what not, each one proclaimed more sophisticated and smarter than the other. But who wants to be sophisticated at Christmastime? We are all for a return to the good old red and white Christmas of our childhood, when the atmosphere of the house for three weeks before was electric with preparation, hastily closed doors, whispered conferences, mysterious packages, and the most heavenly smells coming from the kitchen as the great day drew nearer and nearer.

To do much of the preparation one's self is the most economical and satisfactory way. But in our zeal for efficiency, aren't we depriving the family of a precious heritage—the fun of helping in the great festivities? The children will adore linking together long chains of paper rings, cutting out silver stars and wonderful shapes of snowflakes. Dragoon the lord of the manor, too, in lending a helping hand. He may fume and sputter, but that is only because he is a little shy of admitting what a swell time he is really having.

"Stockings all hung by the chimney with care," pop corn balls bursting white, the tree strung with cranberries hung in great swags among shining balls, animal crackers, the charming old custom of trimming an outdoor tree for the birds and squirrels—that's what we mean by a good, old-fashioned Christmas, and that's exactly the spirit of our Christmas issue.

Put a red tarleton ruff on the family dog and cat, tie a red ribbon on your hair, put a red bow on the goldfish bowl—only be frivolous and festive—and let who will be clever. We're planning a Christmas where presents are presents and not "gifts," spirits run high, and simple fun not to be despised. Plan Christmas with us, and in the words of little Tim, "God bless us every one!"

* * *

—And after you've gone through my first anniversary number I do hope you'll feel it's been an enjoyable birthday party—and, like myself, hope to spend many more together.

* * *

AN EXTRACT from the letter of an AMERICAN HOME subscriber reads as follows: "Wouldn't it be possible for you, incidentally, to publish lists of home folks wishing to correspond with others? It's being done in the shorthand field; the radio magazines are doing it—don't you think perhaps it would serve as an inspiration to many housewives who get tired of doing things in their own little way, and would enjoy knowing first hand how other folks are managing? And if the idea is a good one from your point of view, just put me at the head of the list, will you? . . . Your magazine is the finest in its field.—MRS. JOHN ENGELIEN, Apt. 5H, 2825 Webb Avenue, New York, N. Y."

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The cover—We are indebted to the following firms for the articles illustrated on the cover: Copeland & Thompson; A. H. Heisey & Co.; Carbone, Inc.; Mary Ryan; La Fiesta Indian Trading Post.

LEONARD BARRON
Horticultural Editor

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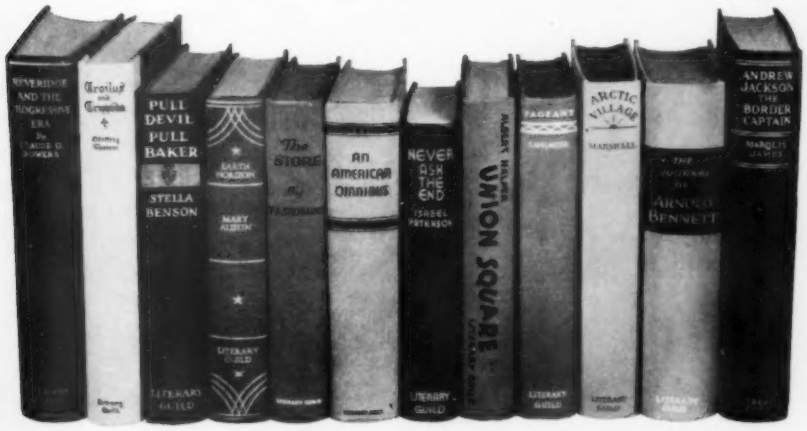

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Gay bouquets for somber seasons

Sylvia E. Starr

AN ARTIST friend of mine once said, "It takes the winter season to make us home conscious." Then we begin to turn our attentions to interiors which assume a renewed importance as the cold months close upon us. Probably bulbs and potted plants are brought in to help compensate for the general loss of greenery, but there is also a refreshing variety in this complete change of season and consequent mode of living, which gives a stimulation that few year-round dwellers in even tempered climates experience.

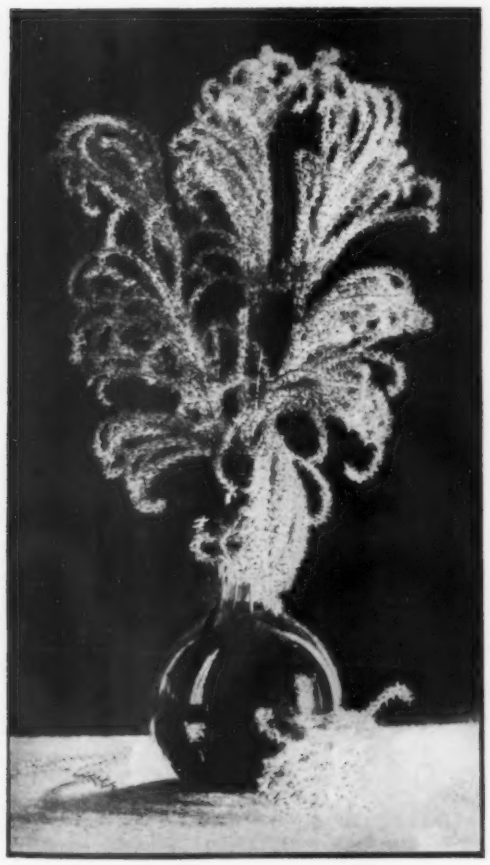
One reacts to winter decorations in quite a different manner than to those for other months; as certain seasons have certain very definite associations. We should doubtless find it disturbingly inappropriate to spend a Christmas banked in apple blossoms instead of its traditional Holly and Mistletoe, and miss the pungent scent of aromatic evergreens in the air. Spring arrives to an appreciation made sharper by contrast if we have not tried to keep her indoors with us all the year; and winter has such a lavish variety of charming berries as well as the highly decorative dried seed pods of various flowers, many of which have the advantage of lasting almost indefinitely without further attention after they have once been arranged. Those who make a study of them and their possibilities, should reap really gratifying rewards.

In almost every artist's studio one will find at one time or another a jar of Bayberry branches, a vase of "Honesty," or a bunch of "Bittersweet," which are among only the better known of the class of decorative plants which keep their shape and color when dry. Others are the wild white "Everlasting Flower" and its sturdier cultivated counterpart known as strawflower, which comes in the

On opposite page, Lunaria, or "Honesty" with white crackleware and pewter make an enchanting trilogy in silvery whites, doing for winter interiors what a branch of Dogwood does for spring

bright colors of many hues ranging from crimson and rose to pink, yellow and white; also those amusing vermilion seed pods known as "Japanese Lanterns," which lend a sprightly touch to the dullest of corners. The brilliant crimson berried Black Alder or "Swamp Holly" is not so permanent, but is well worth the extra trouble of keeping in water, as it will last for several weeks and rivals the Bayberry in the delightful spot and line arrangement of its twigs and berries.

One must, of course, consider the suitability of the bowls or vases for the different groupings. The gay domestic Bittersweet, for instance, would be rather out of place in the sophisticated cut crystal vase, whereas is seems quite at home and takes on an added glow, in a simple bowl, glazed a complementary shade of turquoise. Burnished copper tankards also make splendid containers for all the orangy things, not to omit the more widely appreciated oak leaves. Frosty green Mexican and Spanish glass combines delightfully with the silvery gray of the Bayberry clusters, though these also contrast well with red or orange pottery and the deep blue Early American ware. Pewter too, is a happy choice for them. However, this last perhaps comes closest to perfection when holding the fairy like stalks of "Honesty," whose



Above, "Fox-Tails," the plumes of a wild marsh grass, are highly decorative indoors. Below, exotic Feathery Grass for a modern interior. Posed for you in an amber colored wine bottle. All photographs in this article were taken by Joseph B. Wertz

botanical name of Lunaria is so much more descriptive of its ethereal beauty. This lovely flower-like ghost does for winter interiors what a branch of Dogwood does for spring.

I have seen charming overmantel arrangements of Bittersweet beside a copper tray, of Bayberry between pewter candlesticks, Strawflowers framed by an old blue plate set behind them, and even of scarlet-rose hips, which are quaintly decorative in old pieces of china or hobnail glass. Then there is an almost inexhaustible range of enchanting combinations for colorful book shelf groupings if you have a few pieces of Mexican pottery, simple peasant faience, or the indigenous Indian basketry whose sharply defined patterns and rich dusky colors make such appropriate backgrounds and "props" for the scarlets, grays and vermilions of the very berries from which the American savage concocted, no doubt, some of his mysterious dyes or potions. Here let me mention the charming coral clusters of fruit called "Indian Currant" which is also highly decorative but requires water.

"Honesty" and "Japanese Lantern" will not be found growing wild, but you can raise them, as well as the "Strawflowers" in your garden or find them at the florists' shops. The "Black Alder" or "Swamp Holly" is an inhabitant or the marshes as its name implies, while "Bayberry" and "Bittersweet" are found in copse and thicket, the latter often twining itself along fences in the open, for it loves the sun. The wild white "Everlasting Flower," by the way, may be dipped in a dye, much as we dip the summer blossoms of "Queen Anne's" Lace, and it grows abundantly on the edge of meadows where the mower has not clipped it off at the haying season.

In Brittany, a branch of Mistletoe hanging over the auberge door is said to mean "cider served within." In New England, one often sees bright bunches of "Bittersweet" swung from the light brackets flanking fine old Colonial doorways. The warm splash of color against the pure white clapboarding is like a cheery invitation to the passer-by. And here is a suggestion for Colonial interiors. If you have a Paisley shawl or a particularly nice old hooked rug which you are using as a wall hanging; either of them will make a background thoroughly congenial with some of these winter bouquets; or if you are fortunate enough to possess one of the old black trays painted with conventionalized sprays of gilt foliage and line trimming embellishment, you have a treasure indeed, for such a foil is invariably excellent background for the brilliant reds and oranges of the gaudier berries.

Children adore to gather branches pendant with pine cones which are always decorative, and a vase of the plump Cat Tails combined with the fascinating Teasle heads would make a welcome addition to any child's room, as neither is fragile like the "Japanese Lanterns" and "Honesty."

Mirrors, of course, are time honored amplifiers of art. But an old blue pitcher filled with "Japanese Lanterns" in front of

one and you have twice as much color as you had before; or you may prefer to experiment with curving "Bittersweet" branches caught with huge bows of velvet ribbon, say in beige or jade color, and twined around the edge of a circular mirror—that is if the mirror frame is not already too richly decorated to admit further ornamentation. Circular, oval, and octagonal mirrors, unframed but generously bevelled, have been growing more and more popular as the basis for centerpieces on modern dinner table; and low piles of ruddy fruits encircling a flat green bowl of the vivid red "Choke Cherries," which some one has happily described as "cheery little baubles," make a most attractive ensemble on these.

Probably you will choose mainly, material that promises the warmer colors, but if you want small scale, feathery greenery which will not wither in a week's time and have to be discarded, go to the edge of a country woods and search in the carpet of leaves, even under the snow, for "Creeping Jenny" and "Ground Pine," whose elfin tendrils stand like miniature evergreen trees about three inches high, the latter sporting tiny cone-like shoots. This can be fashioned into trailing festoons or wreaths for tables or mantels and has a way of growing old and withering so gracefully that you do not realize it. I have seen dinner tables most effectively decorated in this and with a combination of Oak leaves and the scarlet Sumac bobs, but one of the loveliest visions I have had was of an oval mirrored center piece holding a vase of "Honesty" banked in translucent white balloons, which glowed like great gossamer bubbles in the candle light. No exotic orchids could have been lovelier. Besides, dinner tables are not so apt to be flaunting the lavish displays of floral arrangements they did in pre-depression days. Simplicity is now largerly conceded to be in better taste and this need not mean any sacrifice in gayety of color or decorative charm. So many of the suggestions given refer to native material to be found growing wild in field or fen of our temperate countryside, that, obviously to the nature lover, these aids to the much-desired atmosphere of winter cheer, need not be expensive or overly difficult to acquire. It is always great fun to try new and unusual effects.

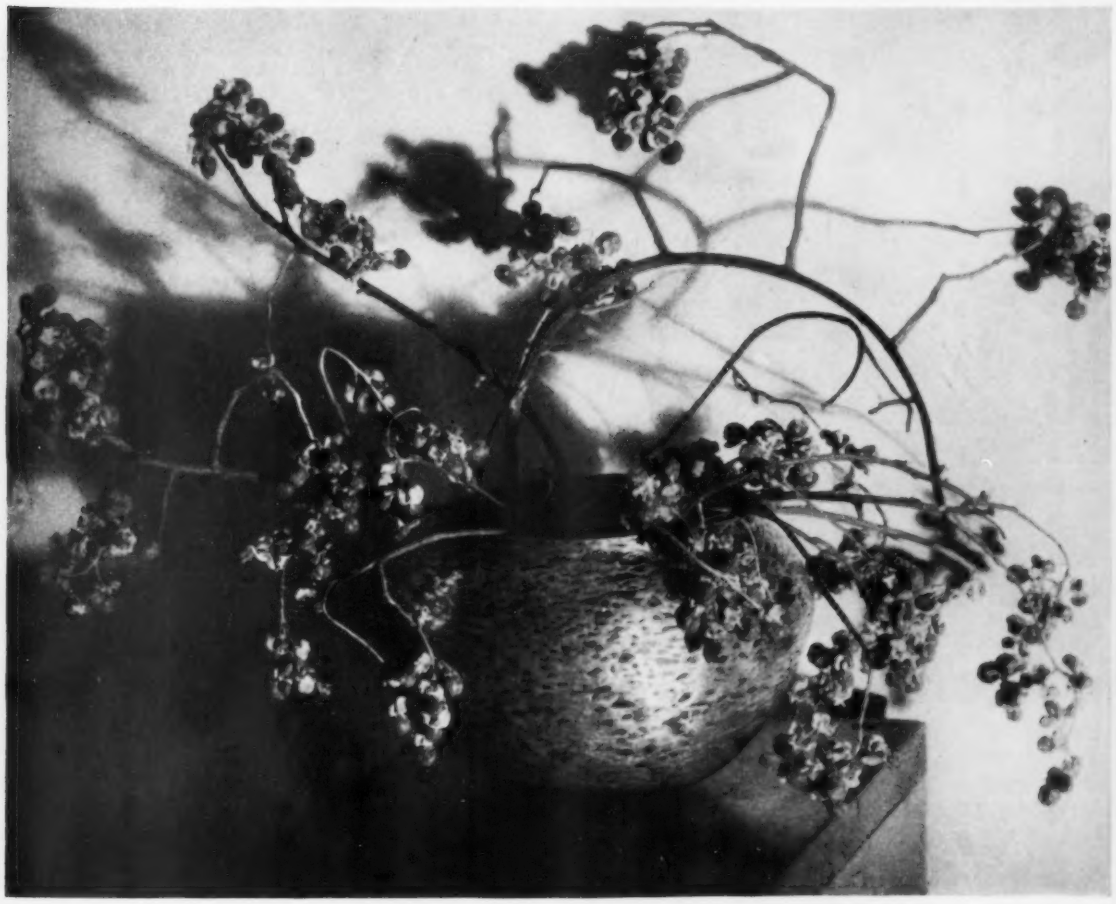
The silver gray of Bayberry clusters combines delightfully with the frosty green of Mexican glass, though it also contrasts well with red or orange pottery and deep blue Early American ware. A few accessories often add charm

There is piquant charm about Strawflowers which "Bécassine," the Brittany doll, is apparently quite unaware of. The flowers take on an added glow in this simple bowl of turquoise blue, and burnished copper tankards also make splendid containers for all the orangy things. They may be grown by the amateur gardener without any trouble at all

Here are the amusing vermilion seed pods known as "Japanese Lanterns" lending a sprightly touch to the dullest of corners in an old brown earthenware pitcher of Early American flavor. Mexican pottery or the indigenous Indian basketry make appropriate "props" for its scarlet pods

And here is Black Alder or "Swamp Holly" on parade like a spread peacock's tail and quite as gorgeous too. It is not so permanent as some of the others, but is well worth the extra trouble of keeping in water as it will last for several weeks. It rivals the Bayberry in the delightful spot and line of arrangement of its twigs and berries

Bittersweet is always attractive in burnished copper. In addition to the many charming effects possible with it indoors, one often sees in New England bright branches of it swung from the light brackets flanking fine old Colonial doorways. The warm color against the white background is like a cheery invitation to the passer-by



Two rooms from one ~ Walter Buehr

CAN there be an American family which has not had to face the problem of where to put Cousin Millie on her unexpected visit, with Grandma already installed in the only guest room, or of pacifying the twins in their ever more urgent demand for rooms of their own? No matter how carefully they consider their future requirements when buying or building a house, sooner or later something unexpected develops, and our family finds itself facing a bedroom shortage.

There are two traditional ways of overcoming this difficulty—by moving into a new house with more rooms, or by building a wing or utilizing waste space in an attic. The first, in these times of economy, is almost out of the question, and the second also has many drawbacks. To add a wing to an existing structure is often very difficult if not impossible, architecturally, not to mention the high cost of tearing out walls, putting on a new roof, changing heating equipment, etc. Then, too, in many houses, either the attic space has already been utilized or is of such design that it could not be used for a bedroom.

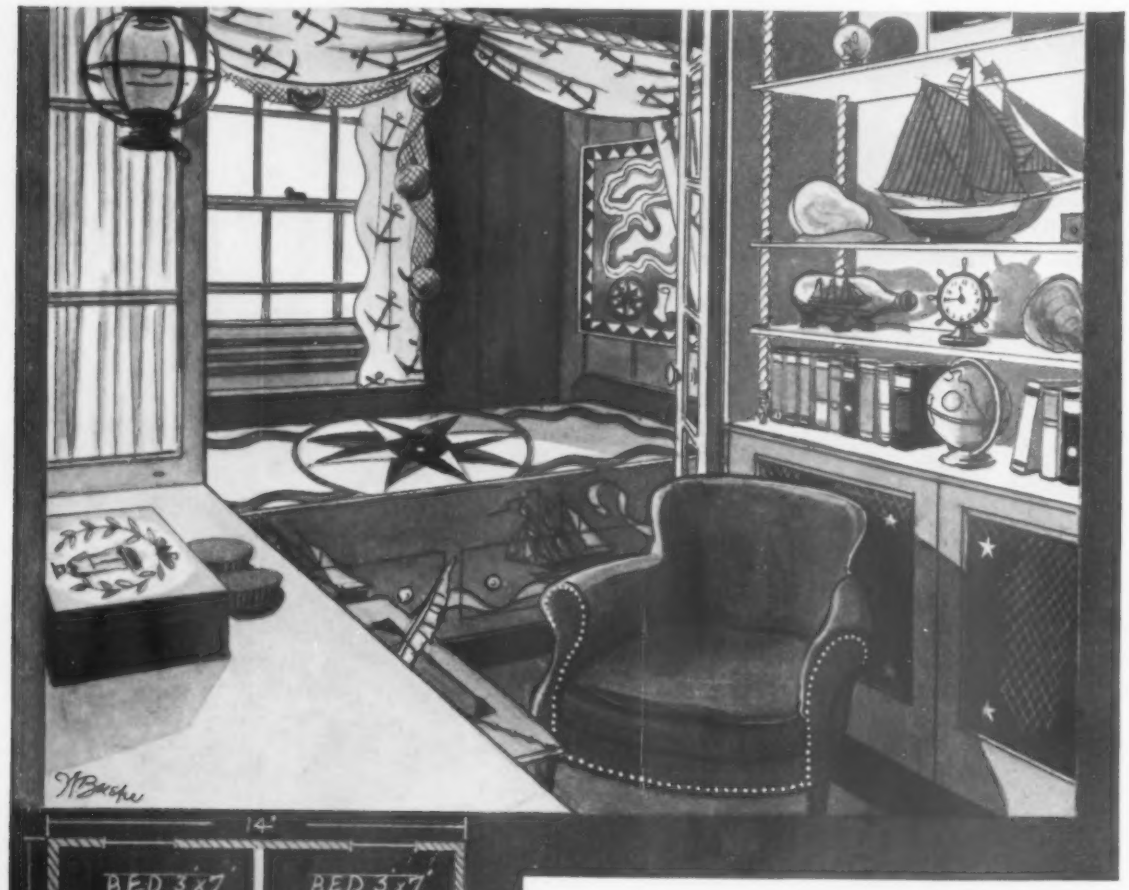
"What to do, then," asks the distracted homemaker, between the devil of expense and the deep blue sea of demands for more room. This article has a life preserver to throw to "bedroomariners" in distress. Yacht designers have long been recognized as masters in the craft of making every square inch of space contribute their utmost in usefulness. Yacht cabins are marvels of convenience in a limited space, without sacrificing attractiveness, and there seems to be no good reason why nautical ideas cannot be brought ashore.

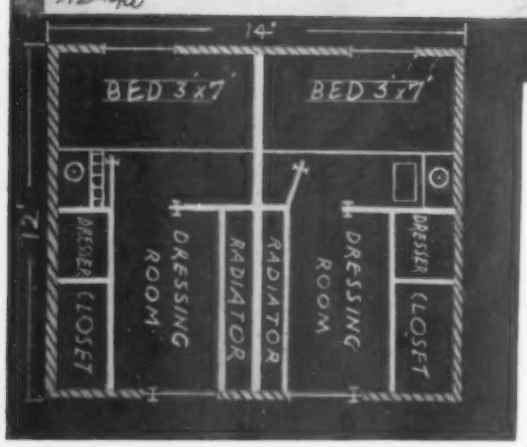
Most women and a good many men insist that they can only feel comfortable and content in a large bedroom and are really convinced that nothing can change their prejudice toward a small bedroom. However, when one analyzes the causes for such objections, it usually turns out that the dislike for a small room is not directed so much to the actual lack of cubic feet of space as it is to the akwardness in arrangement of furniture.

Beds, chests of drawers, and dressing tables whose dimensions have not been changed much since Colonial times when space seemed limitless, were never meant to be crowded into small rooms where their sharp corners and hard knobs could lie in ambush for unwary shins and tender elbows. Beds always seem just too wide to fit properly between windows, and Grandmother's highboy, be it ever so cherished, manages to barricade the closet door which, of course, swings open the wrong way.

The bedrooms shown here avoid all such objections beside adding some brand-new advantages of their own. There are no awkwardly shaped pieces of furniture to occupy more space than their usefulness entitles them to, no doors to swing open at the wrong place, and not a cubic foot of that no-man's-land, the space under beds and chests, whose only purpose seems to be to gather dust. In actual cubic footage these rooms afford as much usable space as ordinary rooms of much larger dimensions.

Basically the idea for making two bedrooms grow where only one bloomed before is simplicity itself. You simply pick out a large bedroom with two or more windows, located so that another door can be cut into the hall side, and divide it into two rooms by running a wall across it and cutting it in two. In the illustrations shown here, a good-sized bedroom, 12 x 14 feet was chosen as an example; this room had two windows in the wall facing the door. This size is about the minimum for such remodeling; the location of doors or windows may vary; the design can be changed to accommodate them.





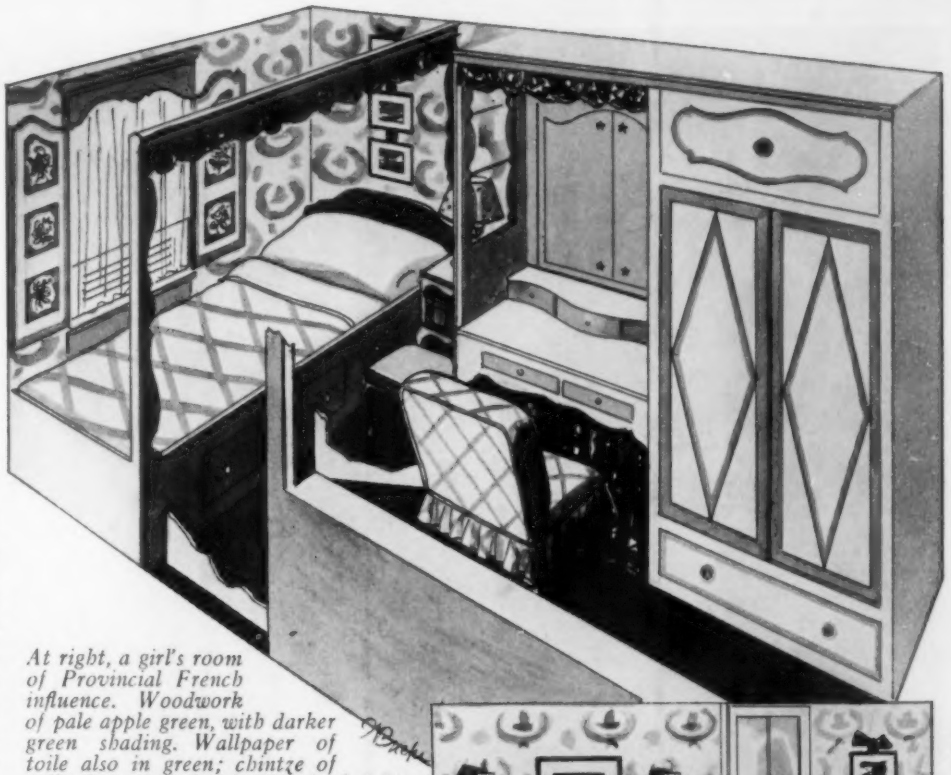
At left, a nautical room, finished in natural pine paneling for the boy's room. Ceiling, walls (plaster) and woodwork in dressing room in white enamel. Floor of terra cotta linoleum with black border, and nautical subject medallion in center. Round mirror above dresser with brass binding to resemble a ship's porthole. Ship's lamp above mirror

White curtains of sheer material with anchor or other sea pattern. Valance, draped down each side, of coarse fish net, weighted with hollow glass net floats. Valance around bed of same curtain material gathered with red tie-back in center and sides, and trimmed with hemp cable nailed to woodwork. Shelves above radiator suspended from ropes fastened to hooks in ceiling. White wood stars at corners of radiator grille. Chair of red leather with brass nails

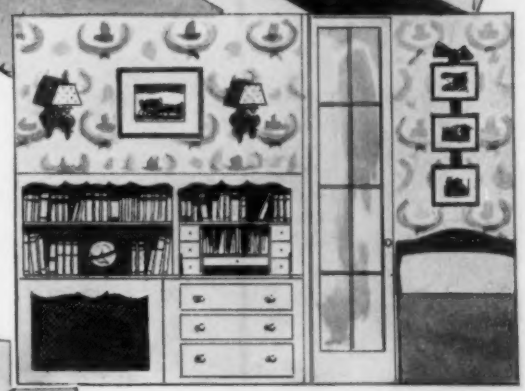
Having divided the room into two smaller chambers one is ready for the task of making them really comfortable, attractive bedrooms, to prove that small size is not an insurmountable obstacle. Actually each little room is divided again, into a bed compartment and a dressing room. French doors of glass, which can be opened out of sight, separate them. In winter, one leaps out of bed in a cold well-aired room, opens the French doors and voila! one dresses in 70 degree comfort. The saving in fuel achieved by not having to heat thousands of cubic feet of icy bedroom air every morning automatically makes a partisan of Him Who Pays the Coal Bill.

Naturally, being a bedroom, the bed should receive first attention. Although these pictured are bunks, they contain the best coil springs and mattresses and concede nothing in comfort to the most lordly four-poster. Beneath are drawers, containing extra blankets and covers, instead of the usual dusty void to be swept beneath with much stooping. The window is fitted with a ventilator, both to prevent drafts and keep out dirt. Beside the head of the bed stands a small night table of some sort, with a bedside lamp, and a stool or slipper chair.

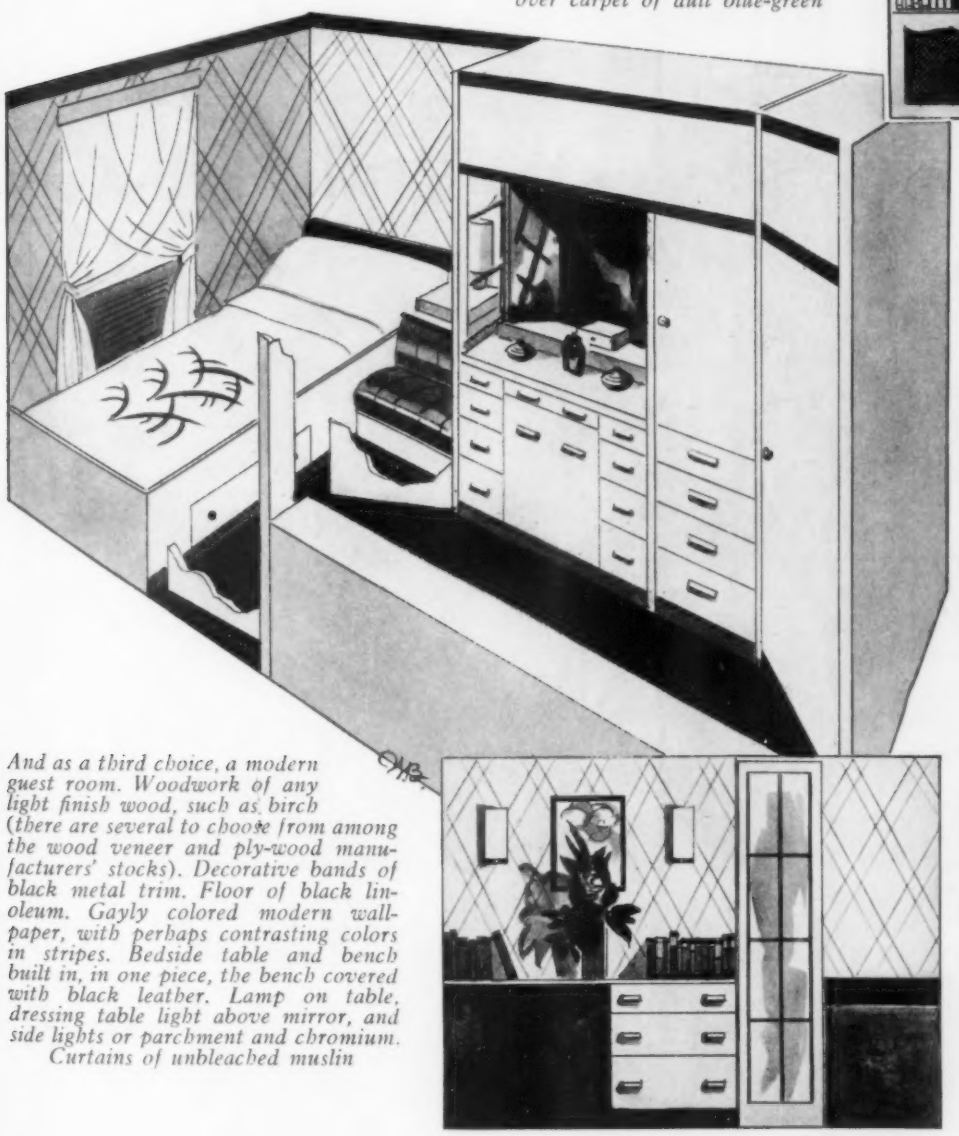
Nothing useless, no waste space, a minimum of dirt-catching corners, and



At right, a girl's room of Provincial French influence. Woodwork of pale apple green, with darker green shading. Wallpaper of toile also in green; chintze of toile in rust color bound in bright green. Window surmounted with wood valance and flanked by inside shutters containing bright-colored flower panels. Framed French prints at head of bed, framed in dull gold. Bedside table and chair of walnut; glass bedside lamp. Floor covered with all-over carpet of dull blue-green



Boudoir chair covered with slip cover of white glazed chintz, with appliqué of apple green bias tape to form diamond pattern; piping of bright green



And as a third choice, a modern guest room. Woodwork of any light finish wood, such as birch (there are several to choose from among the wood veneer and ply-wood manufacturers' stocks). Decorative bands of black metal trim. Floor of black linoleum. Gayly colored modern wallpaper, with perhaps contrasting colors in stripes. Bedside table and bench built in, in one piece, the bench covered with black leather. Lamp on table, dressing table light above mirror, and side lights or parchment and chromium. Curtains of unbleached muslin

yet everything necessary for rest and relaxation. Now open the French doors and step into the sitting-dressing room. This contains the necessary elements of every well regulated bedroom, but so compactly arranged that the small space is still positively roomy with everything installed. Dressing tables are built in, some with chairs which fit snugly into the knee-holes, closets have light sliding doors, which enable one to reach exactly the part of the closet desired, and do not swing out into the room; drawers above and below take care of hats and shoes. Across the room the radiator is enclosed in insulated casing, and surrounded by built-in dresser, desk, and book shelves. Add a small upholstered chair, harmonious decorations, lamps, etc., good-looking hangings and rugs, and you have a room which will gladden the heart of Sister or Brother, a den for Dad, or a smart, crisply modern guest room which need offer no apologies to the most critical visitor.

The small amount of wall space makes it relatively inexpensive to decorate these rooms, so that it becomes much more possible to redecorate them as desired.

Photos by Alexander Piaget

In St. Louis, Mo.

ABOVE, detail of the charming entrance to Mrs. C. L. Campbell's home in Clayton, a suburb of St. Louis. Do you wonder that the Editor lingered so long photographing readers' homes in the Mid-West?

Most of the furnishings in Mrs. Campbell's home were inherited, the others collected everywhere, by fair means or foul. At right, the dining room, furnished in Chippendale, the low windows and built-in cupboards filled with amber, ruby, and milk glass

One of the bedrooms is done in old curly maple, so old it is the rich amber of "country honey." The draperies are blue glazed chintz with yellow ball fringe, the paper cream with bouquets in delicate colors. On either side of the dresser are old French lithographs. L'Eau and L'Air—aren't they amusing in this type room? The sampler, which is an old one, contributes its interesting touch as does the crocheted bedspread

Photos by Bass

In Indianapolis, Indiana

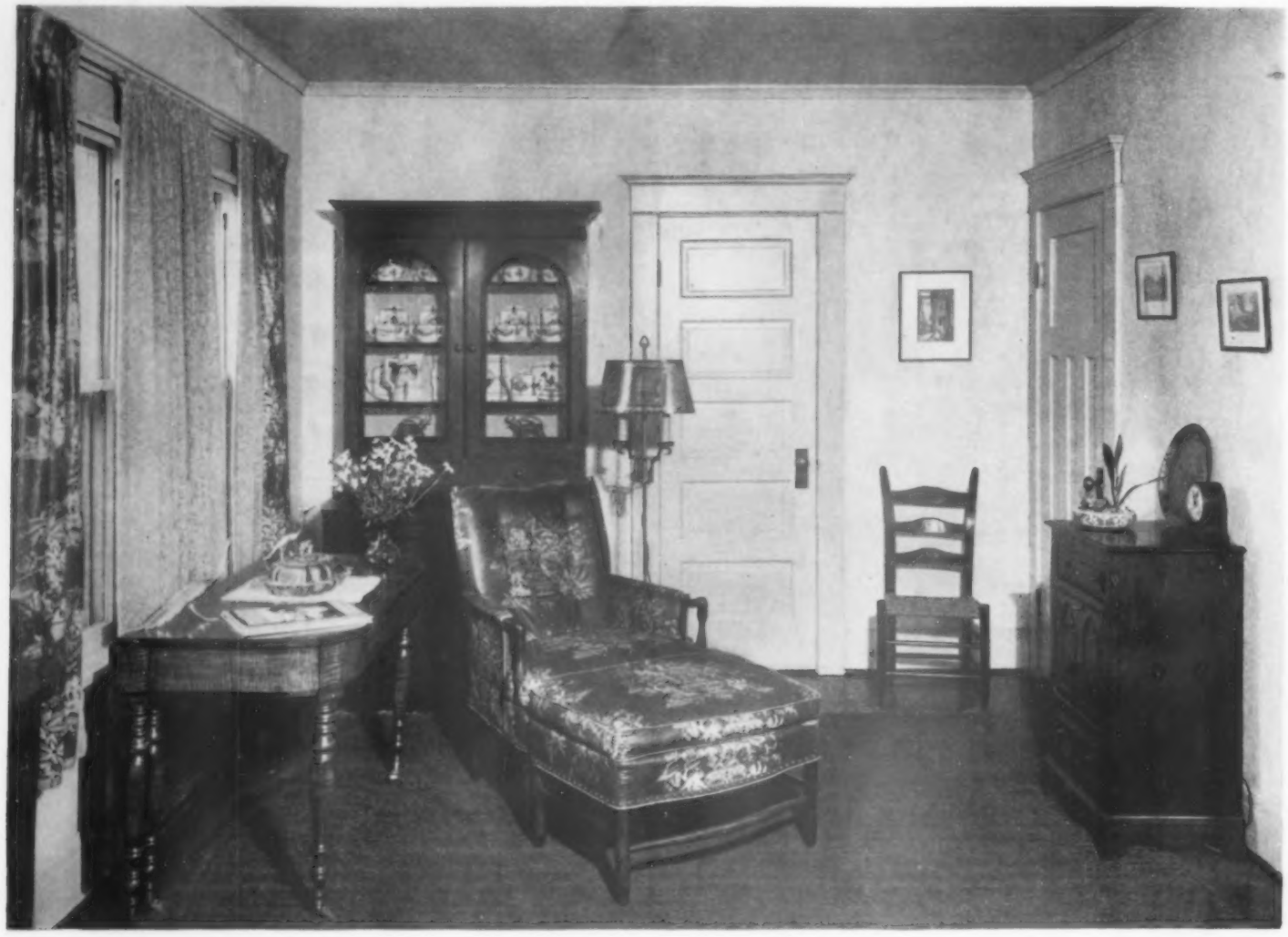
Oh yes, we keep coming back to Indianapolis, and indeed why not? It was the end of a long day and I thought I was right in the heart of the business section when lo! I happened upon this reader's home. Green, cool, and serenely indifferent to all about it, this charming home belongs to Mrs. G. C. Calvert, who graciously sent us the floor plans for leisurely perusal

Photos by Ohio State University

In Bexley, Columbus, Ohio

When I told Mrs. Roy L. Wedermuth, the owner of the house above, that her house looked more like Pennsylvania than the Mid-West, she parried with the statement that Mr. Wedermuth's mother came from Pennsylvania. Certainly, it is a fine example of Dutch Colonial architecture

The interior, too, carries out the gracious, dignified air of fine old Colonial family residences. Nothing about the ample comfort of this entrance hall to make one feel it is just an entry or repository for umbrellas!



Adventures in self-expression

Elizabeth C. Fleet

THE doctrine that young people should be allowed self-expression, with due regard for the rights of others of course, has always found a firm champion in me.

So when after twelve years of migratory life, living in furnished houses which were unsuited to either our tastes or convenience, we found it possible to furnish a small apartment with belongings which we could select ourselves, I was elated. Now, thought I, my children can have rooms which reflect their own ideas.

Son was twenty years old, daughter a year older. I could visualize the type of furnishings each would select. Son, who is nothing if not masculine, would choose sturdy maple or pine and heavy plain hangings. Daughter would want some fine mahogany pieces, with soft chintz. Alas! how unaware is even the fondest mother of her children's innermost desires.

In due time I sent them to the decorator who had helped me with the rest of the apartment and sat back to await the results. Some hours later a telephone call came from my son asking me to meet him as soon as possible at a certain department store. No explanations were forthcoming. I found him in rapt contemplation before a group of furniture which can only be described as dreadful.

A "chifforobe" of walnut with meaningless decorations of inlay and beading, a day-bed to match and a spinet desk which I could scarcely believe had been conceived by the human mind, were the chief items.

"But," I gasped, "what are you doing here? I thought you were with the decorator."

"Oh, him!" was the scornful reply. "Why his prices are terrible."

Too late I remembered that son was what might be turned a close buyer. The price paid for an article was of far greater importance to him than its value. He had all the instincts of a hoarder, and had yet to learn that one usually gets what he pays for.

In vain as we stood there in the department store, with the clerk a somewhat prejudiced bystander, did I plead, argue, and almost weep. Son always came back to the same refrain. "I don't like the decorator's things, I like these. You said I might have what I liked."

"Yes," thought I, "I did. But, so help me, it's the last time if this is the result."

As usual, mother love triumphed. He looked so forlorn standing there among the huddle of furniture, arguing for his rights, that my heart smote me.

"You win," I said. "You may have two spinet desks if you really insist upon it."

Daughter presented an entirely different problem. There was nothing wrong with her taste, except that it was much too expensive. She apparently had in mind a replica of Madame Du Barry's boudoir. She was surely a decorator's delight, for expense meant nothing to her. However, it meant considerable to me, and as a result her room always looked as though it had been nipped in the bud by the depression.

She *would* have the pale peach-color furniture, painted to order, and the periwinkle blue satin spreads and hangings, and by that time my money was all spent. The room cried aloud for handsome walls, rugs, and accessories to give the proper setting. But the cry was never answered.

However I had learned a lesson. From that time on I subscribed to various magazines on home decoration and left them lying about at strategic points. I was determined that if it lay within my power, my children should absorb the principles of good taste in furnishing, such as line, proportion, harmony, and a sense of the fitness of things. Surely if they saw enough pictures of the right kind of rooms, they would be saved from making such mistakes again.

How well this scheme of mine suc-

ceeded can best be told by describing the apartment in which my daughter and her husband set up housekeeping three years later.

I had awful qualms when faced once more with an adventure in self-expression. In the first place, my son-in-law's income would not permit them to go in for any Du Barry ideas. In the second place there were two of them to make mistakes, but I resolved to let it be their home and express them if it killed me. I would only give advice, if, and when, it was wrung from me. I took special care, though, to leave the magazines around thicker than ever.

When daughter mentioned furniture to me I asked with assumed nonchalance, "What have you in mind?"

"Well, you know, Mother, I don't like dark woods, so that disposes of mahogany or walnut."

"Yes," I said, picturing my two-hundred-pound son-in-law in the midst of rooms full of blue satin and peach-color painted pieces. I bit my tongue to keep from pointing out the incongruity of such a set-up as well as the expense of it.

To achieve interest in the average inexpensive apartment usually presents a problem. It has been solved here by the use of old pine and maple and the skillful blending of color. Draperies are of Spanish red glazed chintz, the rug of jute, and the sofa covered in Dundee canvas with plaited ruffle and pillows of checked linen. An ugly gas fireplace had to be endured, but became relatively unimportant beside the mellow-toned old pine chest and chairs. John Ullman, Jr., decorator. Photographs by George A. Ostertag

"I thought," my daughter went on, totally unaware of my heroic efforts at self-control, "that perhaps old pine and maple would be nice, and I hoped you would go with me to look for things. I think you have such good ideas."

Old pine and maple! And would I go with her to hunt for them? Oh! bless the magazines.

It was not easy to find a desirable apartment for the rent they could afford, but they finally discovered a very comfortable place. Architecturally it is entirely lacking in atmosphere, but they had discovered in their search that the combination of atmosphere and modern conveniences could not be obtained for thirty-five dollars a month, and they preferred the conveniences.

The apartment is light, airy, and clean, and the very lack of any artistic background upon which to build, made the problem of creating a livable home all the more stimulating. The place consists of a living room, two bedrooms, kitchen, and bath. The living room was formerly two rooms, which have been thrown together, hence the proportions are not very good, the dimensions being about twenty-six by eleven feet. An ugly gas fireplace of red brick occupies a space

[*Please turn to page 309*]

Light to save your eyes!

Olive Grace Henderson and Hugh Grant Rowell, M.D.

Complete description of these new lamps will be found on page 319

Look at Betty, there, curled up in the chair in that dark corner, book on her lap. What is the good of trying to protect her eyes?"

Betty, it appeared, had a favorite chair. And she had picked an exceedingly comfortable one, in a dark corner, facing the windows. Furthermore, if she wanted to use artificial light, she had to get it over her right (and in this instance—wrong) shoulder from a weak, decorative fixture on the wall, intended only to make a fireplace utterly perfect "of the period." In trying to get light on the book somehow, or other, in these difficult conditions, she did not pay much attention to the fact, unknown to her, that she was putting a terrific strain on those six big band-like muscles which move her eyes about and which, used wrongly, elongate her eyeball (thus making her nearsighted) much after the manner you press upon a lemon getting it ready for the squeezer.

At birth only two or three per cent of us are nearsighted. At school age the number has doubled or tripled. When the third or fourth grade and real study begins, up shoots the amount of nearsight once more. Around fourteen to twenty when the eye has another period of rapid growth, up goes the nearsight once more. If we, by any chance, select close work or the learned professions for a career, more than fifty per cent of us will be wearing glasses, or should be by the end of college days. Some statistics have shown that the figures run as high as ninety to one hundred per cent in professional and close-work groups. Yes, eyes are being abused. And the worst of it is, this could be stopped. The start is in the home. The school plays an important part, too. The finish is school, home, office, everywhere. The solution—eye protection.

You can have the best lighting in the world and your eyes can still get into trouble. Most of us when we read, keep looking down. When we do this the blood supply in the eyes moves forward and downward through the force of gravity. At the same time we get the pinching effect on the eyeball from the wrong use of the six big band-like muscles. The eye, normally, looks downward about twenty degrees. Force it to look downward more than that, as when you place a book on a flat-topped table and read—and your eyes are headed for trouble. In the young tender unstable eye of a child the situation is infinitely worse than in your own which have attained full growth.

The accepted position for reading is: (1) the surface of the book at all points equidistant from your eye. This means the reading surface can not be lower than a forty-five degree angle with the surface of the floor or of a flat-topped table. Your angle will vary slightly from that of others since no two eyes have needs exactly the same. (2) The reading surface fourteen to eighteen inches from the eyes. Again the exact distance varies with the individual. The chances are if this range of distance does not give comfort, your eyes need checking up. (3) The work is brought up to the eye not the eye down to the work. Thus it is possible to sit in excellent posture and still read comfortably and correctly.

To secure this position you can purchase inexpensive portable devices like easels or the familiar tipping-topped bedside tables. Or you can do a little improvising in the home work shop at practically no cost. The school child is more fortunate since it is now possible to secure what is known as an all-purpose desk, no more costly than others, with which you can read, write, do art work, and anything else with proper eye protection and in good posture.

Too much lighting is decorative only. We need decoration—and beauty. But it need not be obtained at the price of injury to the eyes. We must get rid of the old idea of the whole family sitting and working around one table. One table is enough for exactly one person. And every person sitting in a chair for reading requires an illumination of about eight, ten, or twelve footcandles on the reading surface, coming over the left shoulder, from above and behind. It takes from sixty to one hundred fifty watts to accomplish this.

Young children present a special problem. They lie on their tummies on floor or sofa, reading with their heads hanging down over the work because their arms tire in trying to bring the work up to their eyes. A proper place is needed for the child where he can work in good position. In young children the vision is poor because the eyes are still undeveloped mechanically. They are farsighted. Lighting must always be excellent. And if such a child is provided with a desk with an adjustable top, he will not only enjoy his work more and prefer this position, but his eyes will be protected against otherwise sure damage, against unnecessary expenditure of energy, and quite possibly glasses. Books for young children must be printed in paper which is without glare, in large legible type, and the pictures must be large without much detail.

We spend a great deal of time protecting children's eyes from accidents. But we let them abuse their eyes and the result is glasses. We blame the glasses on heredity. We consider that glasses cure when they are really a confession.

[*Please turn to page 319*]

Monograms in the home—Anne Means

WHATEVER the reason may be, there is a universal instinct among women that makes them love to see their own monogram on their possessions. As a psychologist, you may explain it as a form of exhibitionism or anything else you like. The fact remains, that the sight of their own particular three-letter identification, brings a feeling of pride to almost every feminine heart. And, I think, justly, for after all, the mark of ownership on a piece of fine linen or silver makes it doubly your own. I suppose it is one way we can boast a little quietly and yet with good taste.

When we consider monograms, naturally the bedroom comes to mind first of all. Sheets and pillow cases have always been one of the places where monograms are used even by the most modest. White letters on white linen still hold first place for richness and good taste. If, however, you like the change to colored linen, the monogram should match in shade.

Another place where monograms appear on bedding is on spreads and so-called blanket covers. These are usually appliquéd and quite large in size. They are equally effective on the simple cotton spread of chambray and the more formal covering of moiré or other heavy silk. Here some degree of color contrast is usual, the same tint repeated in the binding used to finish the spread. I have seen the same monogram, reduced in size, used on the dressing table under the glass top, and even repeated on a wastebasket, the same material being used in all three places.

An entirely new art has been developed in the application of initials and monograms to household linens, with the introduction of initials, coated with a thermoplastic cement which can be simply ironed on the article to be decorated. With the discovery of this material, housewives find that initials need no longer be sewed on or embroidered, but may be applied in a few minutes with a warm iron. This process is a far cry from the laborious stitches formerly made in decorating household linens and various kinds of clothing. Its ease of application makes it obviously valuable in initialling the dozens of towels found in well-equipped kitchens and linen closets. Since the initials come in a variety of colors, they may become an important part of the color scheme. Ironed-on initials may be used in the kitchen to match a dominant tone, or to introduce an interesting color contrast. Different styles of lettering are also available, making it possible to emphasize the character of the room with the monogram. Plain and businesslike letters in an orderly row are appropriate for kitchen towels, while original arrangements and groupings of the plain letters form monograms for more personal uses. There are also graceful monograms already made up which can be used to express a truly feminine note. In making the initials, the manufacturers have used self materials wherever possible, fabrics of the same class as that to which the initial is to be applied, making them suited to a wide variety of articles.

For closets the newest and most interesting method of monogramming is the use of letters which are applied simply by the use of a hot iron. They stick tight to the fabric and take but a minute or two to attach permanently. I saw an entire closet ensemble—garment bag, hat stands, shoe rack, utility box—all covered in bright red chintz with white binding and these same white monograms and the whole was extremely smart and not at all expensive.

In the bathroom, where towels, washcloths and mats are the most usually marked accessories, the smart shops show lower case letters in a large size instead of the usual capitals. A darker tone, the same color as the towel is most often used, though I have seen very grand sets in such colors as black and red monogram on neutral beige towels. Any number of bathroom objects such as scales, make-up boxes and bottles are marked similarly, the letters either painted or stenciled. Less showy, but very nice indeed, are bathroom bottles and jars of white or colored crystal with the initials engraved. Or if you have a house where the various individuals have their own individual baths, you might follow the suggestion of one shop which uses the person's first name as marking. This idea is quite amusing and informal when used as

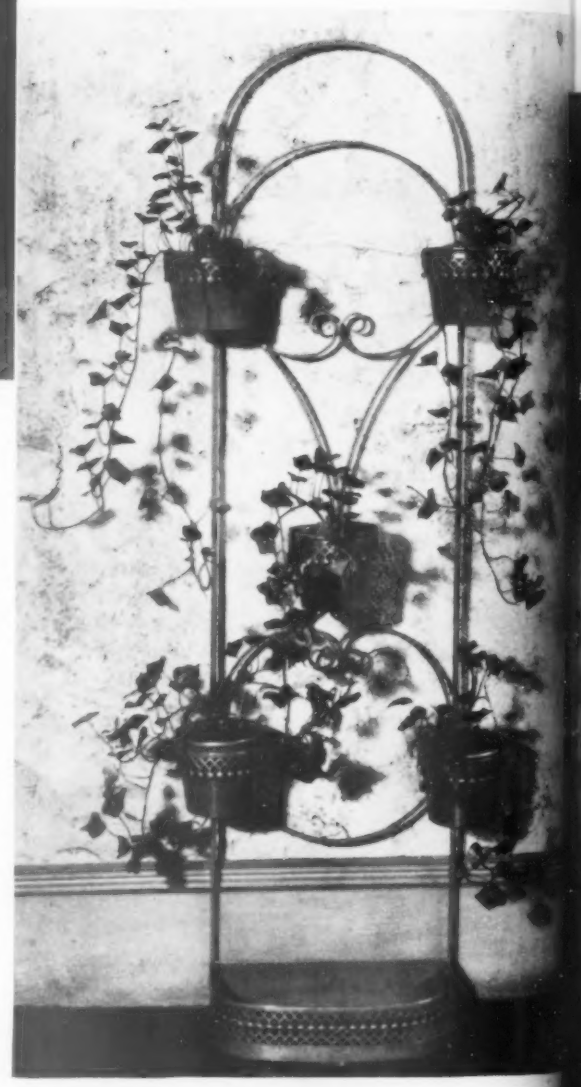
[*Please turn to page 304*]

What better plea could we make for your mark of ownership on fine linens than to show their effectiveness on the fine pieces below? All of them distinctive new monograms by those shops who believe in fine linens—B. Altman & Co.; James McCreery & Co.; Mossé; James McCutcheon; and McGibbon. Further details upon request. Photograph by Dana B. Merrill

Bringing the garden indoors

Dorothy
Stacey
Brown

Two wall brackets from Ovington's



A good-looking new wrought-iron tree for ivy, from Mary Ryan. At top of page, two new stands of white iron and a two-pot lyre wall bracket from Gimbel Bros.

ALTHOUGH winter is slowly sweeping a blighting hand over our gardens, no lover of the green things of the earth need let the cold months deprive him of plants and even of flowers. We can now find a variety of ways of placing at least a part of our garden indoors, for flower boxes, plants and stands have thrown off the determined ugliness they too often had a few years ago. The best of them today are made in simple, good designs that draw attention to the plant rather than the holder; they look well in almost any room, and some have a suggestion of period motif to link them with carefully worked out decorative schemes.

Our first thought in adding plants to a room is to give them light by placing them in or near a window. Those who like a row of interesting pots on the sill will be glad to know that there is now a simple gadget to make narrow sills wide by means of a strip of metal which extends to fit windows of different sizes, and fastens to the frame on either side, giving a secure surface. An indoor window box raises an effective barricade of leaves between us and the brick and stone of the city, or a bleak country landscape, and the best choice is a box of plain green metal, watered through a corner tube connected with a space in the bottom through whose perforated top the moisture is absorbed.

If you like a window filled with plants, but find that they are sometimes in the way when installed on the sill, a box on a stand has the advantage of being easily moved to another position in the room, or to the porch in summer. These have galvanized metal linings in which actual planting may be done, or will hold half a dozen or more potted plants. The most attractive have wrought metal frames, usually painted a dull green, but available also in white or ivory.

Perhaps the most flexible way of arranging plants in our rooms is by means of the wrought metal stands which hold one or many pots, giving the effect of flowers on an iron tree. The smallest of these are de-

signed to stand on a table, while the largest hold a dozen or more pots. Some of the newer designs are of about the same height and length as the plant boxes on stands, but instead of the flower box have three or more rings, each to hold an individual pot. Others are like a small iron shrub, flowering at the ends of its branches into a potted plant, and as these may be found in a wide range of sizes, they suit a variety of positions in a room. A pair may be used at either side of a window, or a single stand with several pots placed between two windows or in a corner can be an effective aid to an interesting group. A striking and original note in sunroom decoration may be gained by the use of one of the large wrought-iron trees or vines designed to cling closely to the wall, and turning only the tips of their branches out to hold pots. And as a simple green metal stand, complete with three pots of red or green pottery is to be found for as little as $1.29, we can enjoy green things in our rooms without any great expense. Even one's bird may enjoy the plants if his cage is hung on a stand which provides holders for three pots below it.

Metal wall brackets are to be found in a variety of very pleasing types. A favorite design is the branch of spray which clings to the wall, but puts out leaves or tendrils to form a holder for bright pottery or metal pots. The bracket for a single plant sometimes takes the shape of a conventionalized flower; others use the arrow, the lyre, and various classic motifs, while some, in finely wrought metal in a dark, or rust finish, have a Spanish feeling which is usually borne out by suitable pottery.

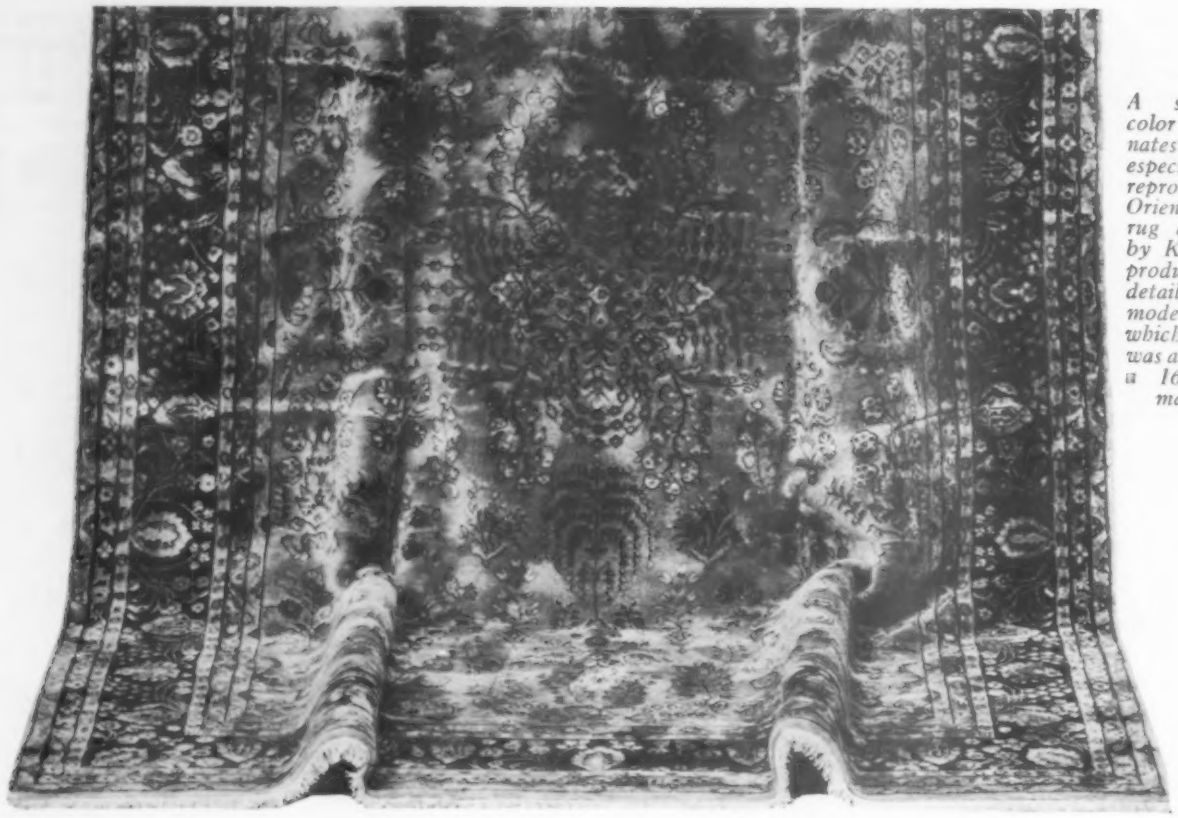
That hardy plant, the ivy, seems to thrive under the most difficult heating conditions, and it has been provided for this season with many original and decorative holders. The old witch ball appears in a green metal frame, or we may have a cheerful little Mexican pottery turtle. Wall pockets of French pottery in blue, yellow and other colors, whose decoration of flowers in relief gives them a quaintly Victorian feeling, are equally suited to the sunroom or living room wall. Among the most attractive are thin glass vases in delicate antique green metal frames in the shapes of birds' heads and wings. These come in one or two vase stands which make an attractive centerpiece for the table, while others are made to hang on the wall or in a window. Perhaps the most original of all is a French holder of black wrought iron for table or window sill, which holds three bottles of dark blue, brown, or green glass. Another very decorative holder for trailing vines is the new sweet potato vase in lovely green, ruby, amethyst, or blue glass, which hangs on a black metal bracket. If one places a sweet potato in this, cut so that it will lie across the top rim of the vase, and keeps it half covered with water in a good light, a luxuriant green vine will grow in two or three weeks.

For the Early American room, one of the best plant holders is the maple fernery, designed to harmonize with reproductions of old maple pieces. It may be found with a metal-lined, properly drained compartment for planting at either end, or at one end only, while the rest of the space is meant to be filled by an ornament or potted plant. Simple wall brackets of maple will also carry out the scheme of the room consistently.

[*Please turn to page 323*]

An amusing sun flower stand at $2.00; a floor stand with Italian pot at $3.50 (both from Ovington's); and a glass-topped table with a sunken flower box in its center from the Arden Studios, are typical of the practical yet smart devices for bringing at least a part of your garden indoors for winter

In the pine paneled room below, a pleasant garden corner has been arranged around a quaint maple fernery, flanked by two green metal stands, maple brackets, and sweet potato vine holders. Gimbel's



A softness of color predominates this fall, especially in fine reproductions of Orientals. The rug at the left, by Karastan, reproduces in every detail a costly modern Sarouk, which, in turn, was adapted from a 16th century masterpiece

It's just about time to buy that rug!

Louis Goodenough

LET us start right out by admitting that a rug is the last thing you think of buying for your home!

During the August sales you went to your department store and bought a Governor Winthrop desk, a coffee table, or an occasional chair. Last spring you probably decided that those damask draperies *really* had seen their day. Possibly around June you couldn't resist all of the inexpensive summer rug sales. But, as the weather got cooler you undoubtedly unrolled the old axminster or wilton rug and, with a sigh, said, "It will do for another year."

Unconsciously you retreat from the idea of a new floor covering when you see the 108 or more square feet of rug stretched out before you. The rug looks so big. Walls share this same peculiarity; they look so expansive and expensive. And yet your floor is a focal point and the base from which many decorators begin to plan the well-balanced room. And, in the long run, the floor covering is the least expensive item in the room, especially in these days of high style at a low cost.

The textural effect in the rug below is achieved by cut and uncut piles of wool, making the design stand out in relief against the ground. Courtesy, Aird & Watson

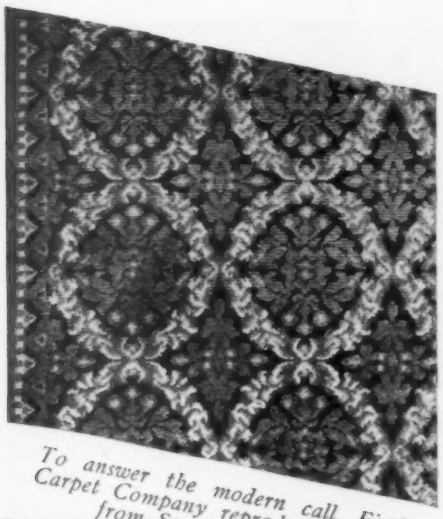
For style has definitely made itself felt in floor coverings, with manufacturers carefully coördinating their lines with other home furnishings. Like the couturiers of Paris and other apparel centers who get together and have "the grand showing" so, too, do floor coverings have their special openings when the buyers from your stores visit New York and pick out the styles for the season. Such an opening for fall and winter lines was held recently, and I want to tell you just what your favorite store is going to show.

First, as to color. There are three tones which you are going to see all over your rug department.

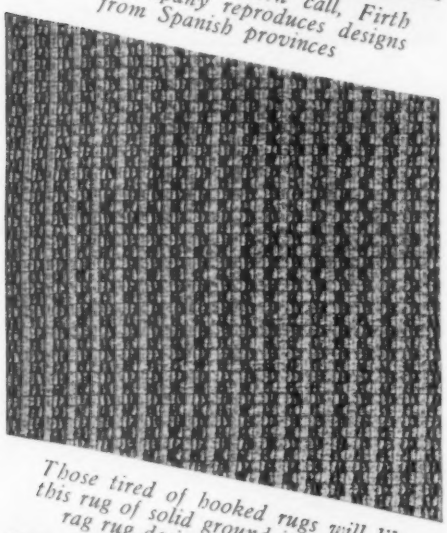
Green is undoubtedly the most familiar, but how it has changed! No longer harsh and difficult to combine with other colors. Instead, a soft, grayed green, oftentimes with a touch of blue in it. And rust. No longer is it that strident shade that made it truly live up to its name. Rust, this season is a rosy one and in some cases a dash of yellow has been added to it to form a copper tone. Taupe has staged an unusual comeback and the demand for it is reported by department stores as stronger than ever. It is an excellent shade for the floor where bright colors have been used for draperies and upholstery.

Aside from these very popular colors, the most important tone in the fashion picture is brown. Brown started to be popular around the first of the year and since then has developed rapidly. Animal and wood tones are in abundance, running from beaver and mole-skin through cedar (often called cedar-rust) and walnut. Golden tan, beige, cocoa, camel, sand—these are some of the names you will hear brown called.

Gray is very much in the limelight just now, too. Modern furniture, especially in chromium and black gave impetus to this shade and you are going to see a lot of it this year. It is a metallic gray with any touch of hardness removed from it by the addition of a warm blue to the dye. While called silver, platinum, steel and, according to one store, eel gray, these terms should not scare you from giving it a serious thought. In combination with yellow or any other warm

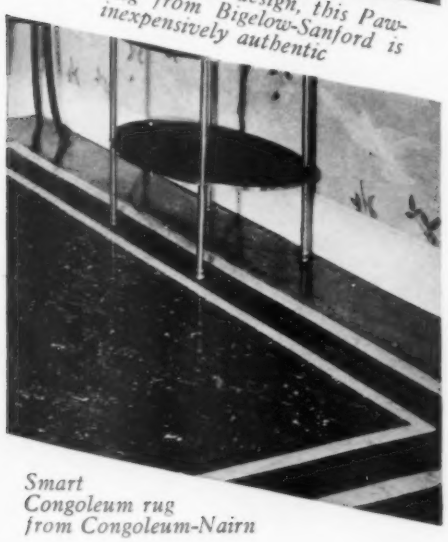


To answer the modern call, Firth Carpet Company reproduces designs from Spanish provinces



Those tired of hooked rugs will like this rug of solid ground in simple old rag rug design. Aird & Watson

In both colors and design, this Pawtucket rug from Bigelow-Sanford is inexpensively authentic



Smart Congoleum rug from Congoleum-Nairn

shade a really charming interior can be developed.

There was a time when the old living-room rug, after it had seen its day, was foisted upon the bedroom regardless of the fact that its faded burgundy might not be exactly the shade to complement the bedroom's peach taffeta draperies and bedspread. Along with practically everyone's realization that this is a pretty bad combination has come the creation of rugs especially designed for the room.

For bedroom colors, the peach tones are still important as well as light green, blues, and gray. But there is a noticeable trend away from pastel tones, with darker shades used and the design, rather than the tone suggesting the use to which the rug is to be put.

For fussy bedrooms, all bedolled and bedecked with satins and laces, there are some charming French inspired rugs with scrolls and delicate florals laid against soft pastel grounds. Tracing its design back to several Savonnerie rugs is a line of soft feeling and soft appearing scatter rugs. For about $20 you can get one of these rugs which will be in perfect harmony with any of the newer shades you are using in the bedroom.

While the bulk of the new patterns being shown in the stores this fall is in Persian or Chinese feeling, there are certain departures from the usual, staple line of motifs for the person who wants a rug that isn't exactly like her next door neighbor's.

In the Persian class is the wider use of Kirman patterns—designs which are more naturalistic than those in other Persian rugs. A softness of color predominates in these rugs and cream or ivory grounds usually set off the delicate blue, green, or rose florals, fruits, birds, or the tree of life design. Often a tan has been substituted as being more practical for the ground color. An interesting development is the use of Persian patterns in two tones—rather than the galaxy of colors which are usually employed. Look around for this rug which seems to be a Chinese rug with Persian patterns. The lustrous quality of the yarns soften the design to make it appear like a priceless damask. It is lovely and unusual in either rust or green.

Speaking of Chinese rugs, there are several patterns worth looking around for in the stores. One of them has a delicate floral pattern beginning flush to the edge of just two corners of the rug. The ground is broken up by highlighted cloud effects which suggest the ancient motifs when clouds meant immortality.

Maybe you want to be more informal by carrying into today the charm of yesterday! For the Early American setting—or for that matter in any provincial interior where careful informality reigns—there is a wealth of materials to choose from in the stores. Manufacturers have sought and successfully achieved the proper colors and designs for this type of floor covering. Even the patterns go straight through to the back as they did in the hooked rugs of grandmother's day. Colors have been "antiqued," which means that soft, old shades have been woven into the rug. The little irregularities which gave so much of the fascination to hooked rugs have been faithfully copied. One line of rugs picks up such unusual motifs as hour glasses, old lamps, etc. Others carry out the traditional block designs, robust florals, sea shell patterns in inexpensive authenticity.

For sheer charm in the Provincial setting, the rough rugs from Ukrainia with their boldly designed, delicately colored florals offer a pleasing change. There is a crudity about these floor coverings which is in keeping with semi-primitive furnishings but, unlike Navajos—which are in keeping, too—they have a certain delicacy.

The increasing vogue for plain colored carpets brings forth every shade from oyster white to black in broadloom carpeting. The gray which has been mentioned is one of these important colors to watch. Brown, in all of its varying shades from champagne through *tête de nègre* is being shown, ready to be combined with about anything. Providing, of course, the brown isn't one of those reddish ones.

Blue too has changed! It is rich and clear or a deep, midnight tone which looks black under certain lights. Blue as a mixture for other colors is important, too, such as in the popular burgundy and wine shades and in the blue-green accent shades.

No mention of carpeting can overlook a recent development which will, this fall, be more in evidence. That is the ensembling for you of floor coverings, draperies, and wallpapers by a manufacturing triumvirate. While your store will carry stock patterns which show these three important furnishings in complete harmony, you will be able to have your own floor covering made, picking up motifs from your favorite drapery or upholstery fabric. This sounds like an expensive proposition until you know that the rug is of the "inlaid" type wherein the designs are cut out and set into the fabric which, in turn, when laid on the floor appears to be without seams.

Carpeting is inextricably mixed up with the modern movement which is sweeping the country. Mixed up more so with modern than are regulation sized rugs. Now just one word about modern floor coverings: *caution.*

With several exceptions, the modern interior of today must still be backgrounded with plain or textured carpeting. Rugs of two depths—achieved by cut and uncut piles of wool in many cases; embossed designs which stand out in relief against the ground; sheared floor coverings, where the wooly ends have been cut in an undulating manner across the rug—these are some of the more recent developments.

To answer the modern call, one company has picked up from modern Spanish provinces several motifs which they have incorporated in a Hispano Modern series. Each rug has an entrancing name such as Malaga, in green, corn, and ivory with a diagonal swag and tassel running across the rug, or Zamora in cedar, gold, and ivory with little polka

[*Please turn to page 326*]

Fine china and glass make a fine table

There is dignity in the classic design of the bone chinaware service plate, cup and saucer, upper left, from Josiah Wedgwood. The Libby glass goblet goes with it pleasingly. The service plate below, appropriately called "Jewel," and its cup and saucer, are as delicate in design as is the etched glass goblet from Fostoria

A rich and colorful Italian design distinguishes the service plate and after-dinner coffee cup and saucer at the upper right, from Josiah Wedgwood. Carbone has made a blown glass goblet of the same nationality. Below is "Prairie Flower," with desert colors against a bone white ground, another Wedgwood creation. The American glass goblet is from Miss Higgs, Inc.

Descriptions of this glass and china will be found on page 307

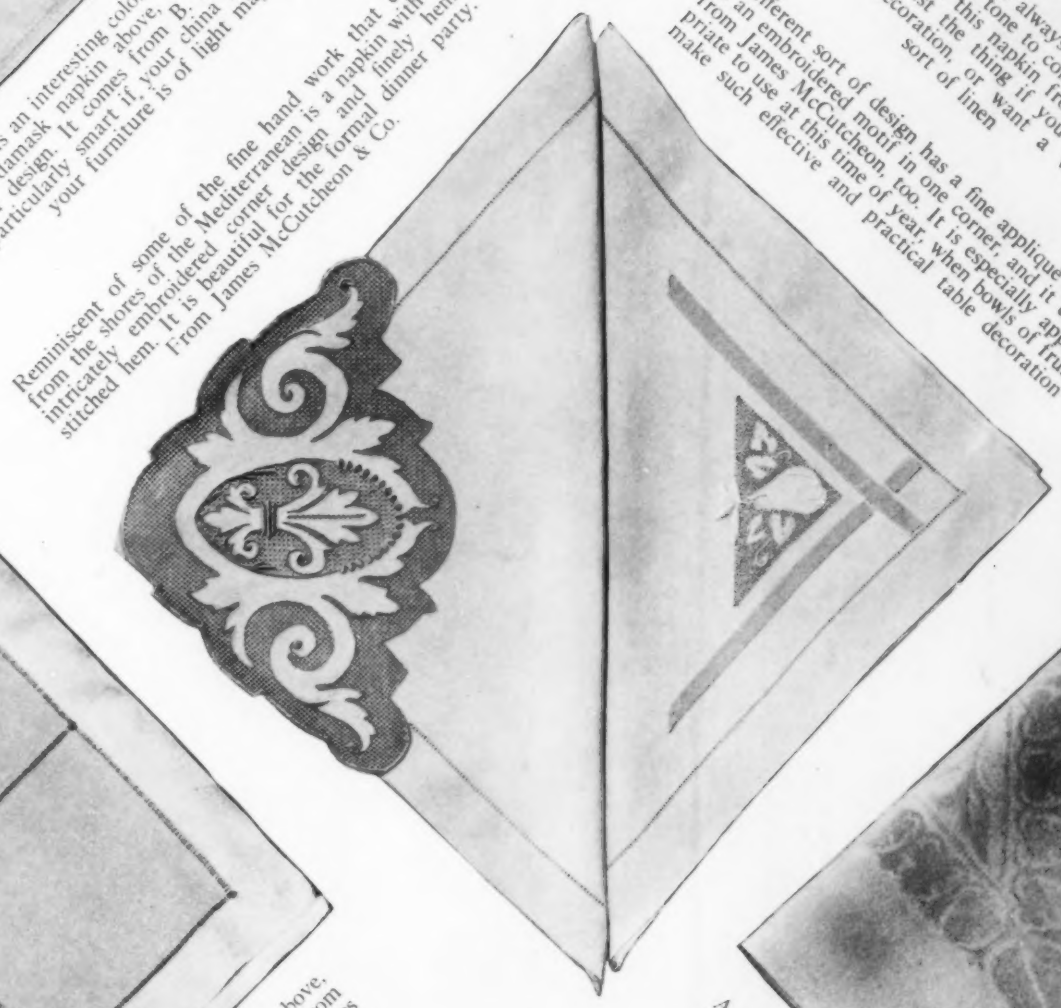
With dinner cloths to match

Embroidery, pattern, and color distinguish table linen designed for various occasions

Photographs by Dana B. Merrill

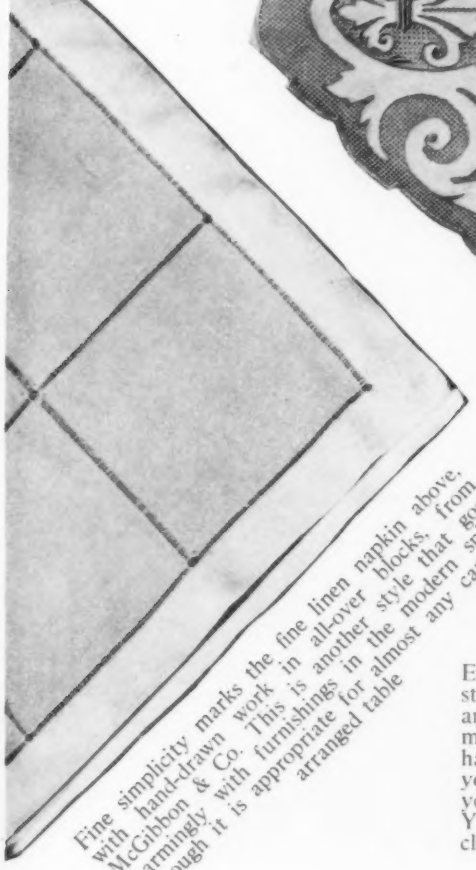
Off-white is an interesting color variation for table linen, as in the damask napkin above, with its delicately etched border design. It comes from B. Altman & Co. Off-white is particularly smart if your china is quite colorful, or if your furniture is of light maple or pine

A simple, wide border is always in good taste, especially when in a pastel tone to contrast with another pastel. You can get this napkin from B. Altman & Co., also. It is just the thing if you are venturing into modern decoration, or want a very tailored sort of linen

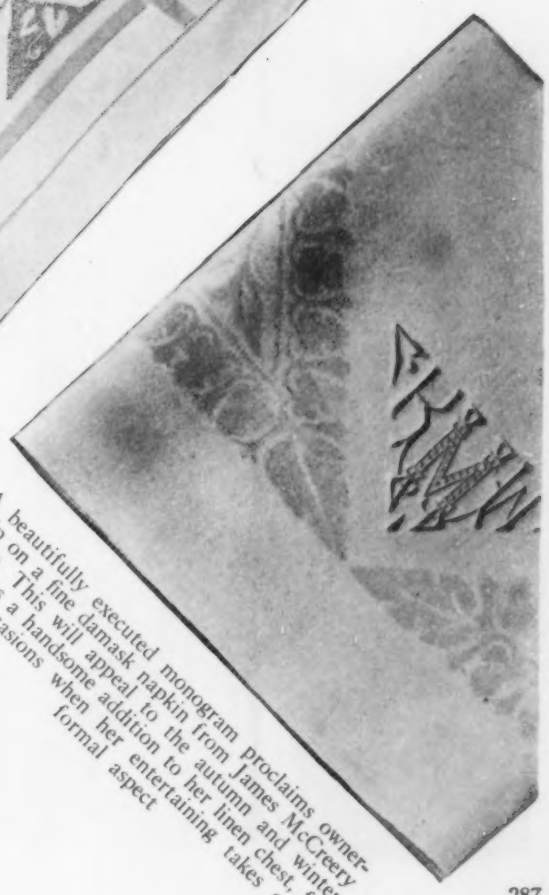


Reminiscent of some of the fine hand work that comes from the shores of the Mediterranean is a napkin with an intricately embroidered corner design and finely hemstitched hem. It is beautiful for the formal dinner party. From James McCutcheon & Co.

A different sort of design has a fine appliqué as well as an embroidered motif in one corner, and it comes from James McCutcheon, too. It is especially appropriate to use at this time of year, when bowls of fruit make such effective and practical table decoration



Fine simplicity marks the fine linen napkin above, with hand-drawn work in all-over blocks, from McGibbon & Co. This is another style that goes charmingly with furnishings in the modern spirit, although it is appropriate for almost any carefully arranged table



A beautifully executed monogram proclaims ownership on a fine damask napkin from James McCreery & Co. This will appeal to the autumn and winter bride as a handsome addition to her linen chest, for those occasions when her entertaining takes on a formal aspect

Every woman wants her table to have style and personality. Rich damasks and fine linens are responsible for much of such distinction. You can have table linen to harmonize with your dining room decoration, with your china, and with the occasion. You can have it tailored, or elaborate, classically white or in colors, and it is lovely with your monogram

Getting the hearth ready for

Above: Highly decorative on the hearth, and useful too, are bellows of embossed leather and of carved wood and leather. The hearth broom with its turned handle and the English plaque with its coat of arms add nice touches of color. From Harry Bame

At right: A portable fireplace with "Electri-coal" grate and fender, follows the lovely simplicity of Adam design. From Harry Bame

Above: The sportsman or woman will warm to "Hunt Club" andirons of hand-wrought iron. Todhunter, Inc.

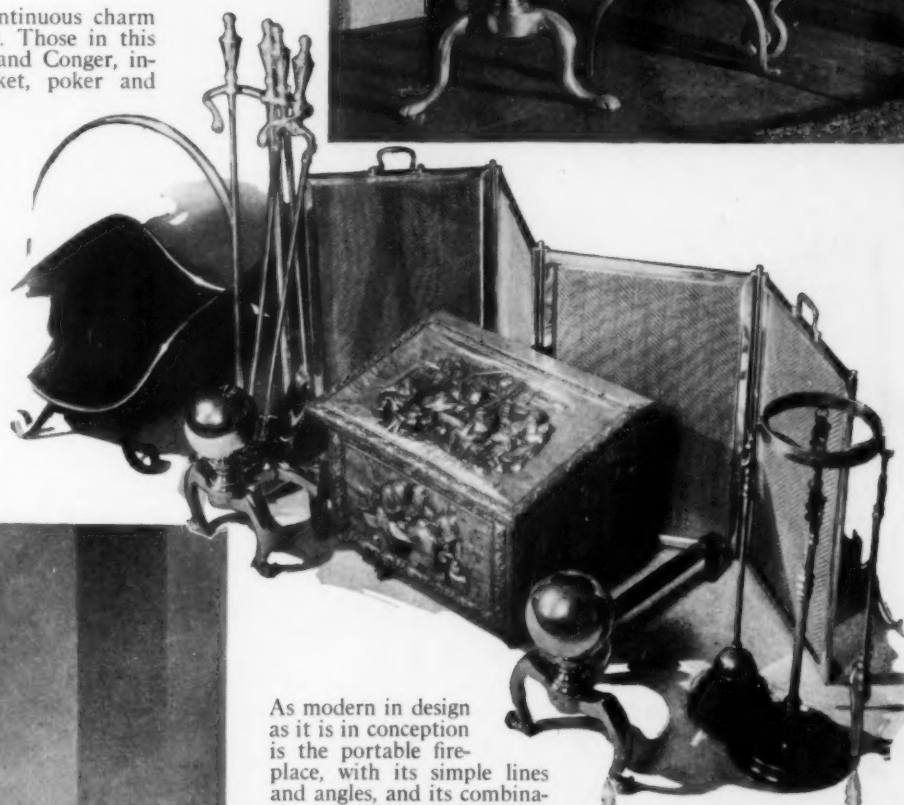
At left: The antiqued copper pail suggests a generous supply of firewood. This, the two pairs of hammered iron tongs and the bellows, are all from Todhunter, Inc.

At right: Copper and brass combine for the mantel and grate, which would be especially nice in a man's room or study. These, the coal bucket above, and its scoop, of antiqued copper, are all from Todhunter, Inc.

Thanksgiving

Solid brass combined with hand-wrought iron are the materials of the four andirons from Harry Bame. The Colonial type at the left adapts itself to the fireplace of small or moderate proportions; then comes a sturdy craftsman type; following is one for the quite sizable fireplace, as is the last, with its formal design

English brass has a continuous charm for fireplace accessories. Those in this group, all from Lewis and Conger, include open wood basket, poker and tong sets, fat, squatty andirons, a screen with the new herringbone mesh, and a wood box copied from an early English original



At last, the perfect andirons for your dining room! Of 18th century English derivation, are the andirons illustrated at the foot of the page, with a special silver finish which will not alter even over a period of years. They are from Harry Bame

As modern in design as it is in conception is the portable fireplace, with its simple lines and angles, and its combination of silver and chrome with black. It is known as the Magicoal Electric Fire and its glow will warm any heart or home! (Harry Bame)

Photographs by Dana B. Merrill and F. M. Demarest

Homemaking around the globe

INDIA: our fifth port-of-call

VERY many apologies are due to you for the long delay in replying to your kind letter. But our life in India is not the idle dream so often pictured at home. It is usually about as peaceful as Grand Central Station, N. Y., at rush hour, but much more fun. We are a year or more behind the styles in clothes, and much more than that as to the talkies, and we never do see a good play. But none of these trifles is missed. Every day supplies its own comedy, and far too often, alas, its tragedies.

You asked about our house, and what sort of a place it was. At the moment I could not reply to you, as then we had none. We were just in the process of establishing ourselves upon a young wilderness of 63 acres. What with making a house, and calming down the poultry, who did not like the jackals infesting the place a little bit; and spurring on the cochineal insects to eat up the prickly pear cactus (and if it is of any interest to you, that is the same cochineal used to color icings and candies pink. We now take ours plain, thank you); and getting the garden under way; killing a few stray cobras and vipers; and saving a precious river bank from the ravages of the monsoon, we had little time for letters.

But we did build a really enchanting house. There is one long room, which is drawing room, office, and dining room all in one. There is a delightful courtyard in which to display one's choicest plants. And a bedroom, and two infinitesimal bathrooms, which doubtless sound a note of real luxury to you. But do not imagine tiles and glass-enclosed showers and such fripperies. With us, in Madras, a bath is a simple matter of "dip and pour," from great red pottery jars. Then we have a pantry, and a storeroom and an attached godown for the car, and there you are. The kitchen is a little distance from the house, to lessen the danger of fire. During the greater part of the year, everything is as dry as tinder and our fragile place has only two drawbacks: it can so easily catch fire, and snakes love to come and live with us. Otherwise it is perfect. The walls are almost entirely holes, so there is always a breeze. And it is rather fun to live in a house that is tied together with string. For our house is made of casuarina, cocoanut, and a ball of twine.

Building a house, in India, is so simple. You choose the site and mark out the plan with chunam. Then you call in a maestry. You say to him this is the plan, and the center post is to be so many feet from the ground, and the posts supporting the walls, so many feet apart. And if any post is less than 4 inches around you will dismiss him on the spot. This is Monday. Tomorrow, Tuesday, he will collect materials. Also upon Wednesday. Thursday, he will bring materials and coolies and begin the work. Within nine days it must be finished. Now about the charges. There follow long and fervent discussions about the rates. You learn that every available casuarina post has that very day been chopped up into fire wood, or snatched away for the marriage pandal of a zemindar. Furthermore, the rhinoceros beetle is rapidly devastating every palm tree in South India and it would be very difficult to lay hands upon one hundred first class leaves, and your house will require thousands. Therefore it is clear that the usual rates are simply out of the question, and all sorts of baksheesh must be paid.

You, on the other hand, point out that your lack of rupees is common talk in

Written for us by

Marie Buck

An American Home reader living in Saidapet, Madras, India

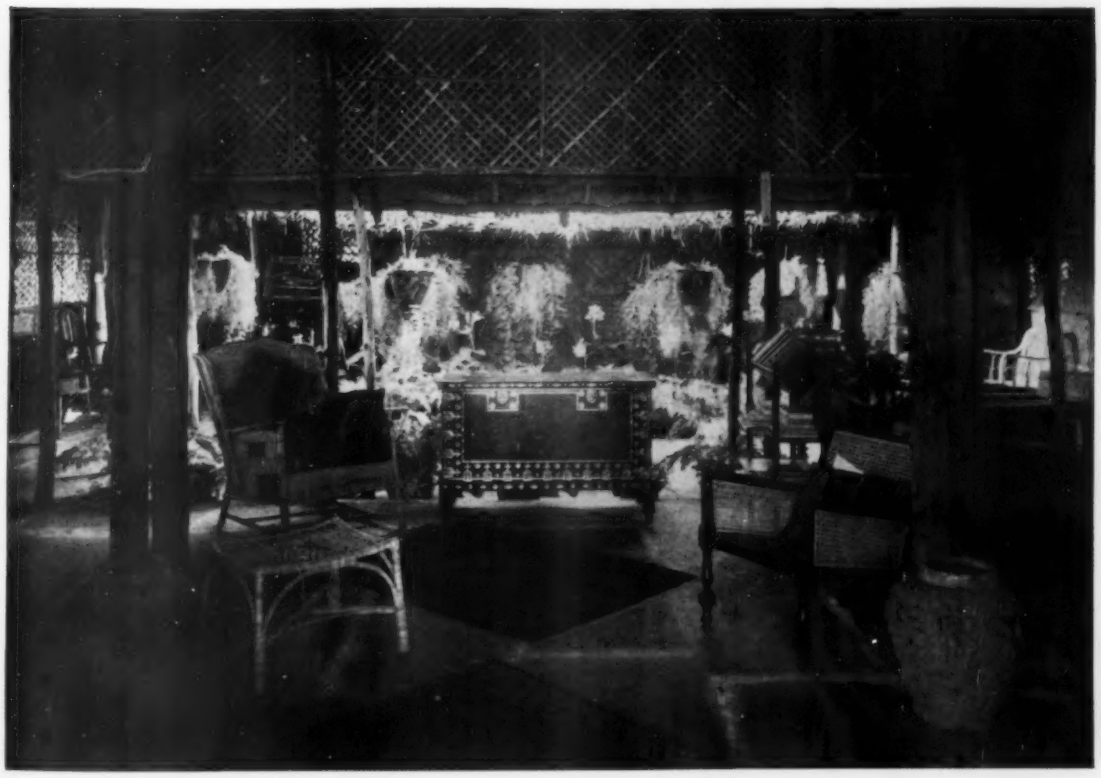
Building a house in India is so simple! And it is rather fun to live in a house that is tied together with string, for our house is made of casuarina, cocoanut, and a ball of twine

the bazaar. If there was much money in the purse, there would be a grand house instead of this poor shelter. The maestry counters with the well-known fact that he has five children and many aged relatives to feed, with scarcely a grain of rice in the godown. And so the argument continues. The longer the debate lasts, the more successful the social occasion. Many times the situation seems hopeless, but finally the price is settled and it is faithfully promised that hordes of coolies and quantities of material will arrive on Thursday.

Thursday comes, and the compound remains deserted except for a goat-herd and a wrinkled grandmother gathering the tamarinds as they rattle down from the trees. Friday is also a blank. You rage with fury and rush off to the maestry's house. He is not there. You hear from his wife a long tale of sudden funerals, weddings and epidemics of fever which have reduced the maestry to despair, and made it impossible to collect a single coolie. Finally after breathing dire threats you depart, only half believing the promise of coolies and materials crowding the place next day.

Miraculously they do appear, however, and the deserted spot blossoms into a festival. In a long line, two wheeled carts creak their way through the gate. They are a gay sight, with their white bullocks adorned with great necklaces of blue beads; shells and fat black tassels swing to and fro under their ponderous heads, and green and scarlet tassels sway from their brass-tipped horns. There are cartloads of bricks, made by hand in the little kiln beyond the village. The early sun glorifies their soft browns and reds, and warms the naked little babies riding fearlessly atop the loads. Many carts of casuarina poles arrive, and are unloaded with a great clattering. Towering bundles of cocoanut leaves almost obscure drivers and bullocks when they appear. Their long fronds sweep the ground, and aromatic odours prove their freshness—a vital point, as old leaves

[*Please turn to page 310*]



The maestry makes a final inspection. We make a final inspection. The maestry says it is pucca. We say it is pucca. Everyone laughs. Then there is a final triumphant procession to admire everything again and at last, the tumult of paying the daily wage

Ivy~as window drapery

Dorothy Percival Stagg

UNLESS we are a little experienced and have a knowledge of their needs, we find growing of pot flowers, bulbs, and foliage plants in the house in the winter months a more difficult task than we expected. So much depends upon the sunlight, temperature and atmosphere of our home, conditions which are hard to regulate.

English Ivy is probably the most tolerant of all the foliage plants, for it is not particular as to location and will grow equally well in water or soil, caring little whether it is trained up a window or left to hang at random.

The window picture shown herewith was created at an expenditure of two and a half dollars, the Ivy costing fifty cents a pot, an amount anyone would invest for such a lasting green window drapery!

When the plant is brought indoors submerge the foliage in water that has had the chill taken off and wash leaf by leaf with Ivory soap to remove the dirt and infection. Rinse thoroughly and let stand in a pan of water to supply the necessary moisture to the roots until the leaves are practically dry.

Place one pot at the center of each window and with thumb tacks run the Ivy up the window by taking the end of one branch at a time and letting it fall naturally against the frame. Place thumb tacks in the wood where the Ivy crosses it, taking care to leave enough space between the wood and the head of the tack so that the vine will not be crushed. Thumb tacks the color of the wood are less conspicuous.

After the fun of making the window is completed, the problem is to determine, by observation, the amount of water needed to keep the plants in a healthy condition during the long winter months. Soaking the roots one day and then neglecting them for some time does more harm than good. Keep the plants at all times evenly and moderately wet. One test of whether the plants have sufficient water is to pick up the pots and rap them with the knuckles. If the sound is dull there is no need for worry. A hollow sound denotes dryness.

The Ivy should be taken down and the original soap and water bath repeated once a month. While the windows are free, they should be washed, for unless they are crystal clear the finest effect is lost. A chamois which has been dampened with ammonia water will accomplish this in a few seconds.

When spring comes, in spite of the good care given, the plants are somewhat dejected looking. They need a change of environment and should be placed outdoors in the ground, in a shady spot to recover for use in the fall.

Photo by Gerry Sch

Hyacinths as house plants

Daisy T. Abbott

YES, it can be done in the ordinary home, with no forcing pit, no greenhouse, or no special care. In fact, Hyacinths are the easiest of all bulbs to force for bloom, just at the time when flowers are most scarce and expensive.

The rules for potting are the same no matter what you plan to grow in the way of bulbs. If the earthenware pot is new it must be soaked in water for twenty-four hours. If it has been used before, it must be scrubbed well with soap and water. If it is an old, green looking pot, boiling is the best thing for it. Then let the pots air and dry thoroughly, and put a piece or two of broken crock over the hole in the bottom to prevent the earth clogging up the drainage and so souring the soil.

Make a rich mixture of three parts fertile soil, two parts leaf mold, and one part sharp sand. Have it finely pulverized, with no stones in it. Fill the pot about two thirds with the mixture but do not pack it down too firmly. The little roots will strike down much more easily if the soil is not hard beneath the bulb.

Always buy what are known as top bulbs, Exhibition Hyacinths, etc. These are a little more expensive in the first outlay than ordinary "seconds" but they are a thousand times more worth while when they bloom. Certain varieties force better than others. Yellow never seems to do well, but in the whites try L'Innocence, Grandeur à Merveille, and Queen of the Whites. In the reds, La Victoire and Scarlet Light are marvelous in size and color. In the pinks my finest was the blush pink Gigantea; also Gertrude and Lady Derby, though Gigantea is the

Photo by J. Horace McFarland Co.

one I shall stick to for my own window —a heavenly shade of almost flesh pink. In the blues, try King of the Blues and Duke of Westminster for deep dark colour. The Duke is the nearest to purple that a Hyacinth can go. Light blues are Dr. Lieber and Enchantress, a beautiful lavender colour. Queen of the Blues sometimes grows with so many flower blossoms to a stem that they don't all open nicely, they seem too crowded; maybe there is something wrong with the forcing or it may be the bulb.

Now, Hyacinths need a quite deep pot, to take care of the enormous root system. To grow three bulbs in one container use an eight-inch pot which is also eight inches deep—these are usually called hyacinth pots. For one bulb use a five-inch pot. Never try to force three different colours in the same pot, for they will all want to bloom at slightly different times and will not look handsome. Set the bulb with the top just hidden under the earth and the pot filled to within a half inch of the top to allow room for watering. Last season I happened to have some manure water, the colour of weak tea, and watered all my bulbs with that before putting them in the dark and the flowers were all very well grown and perfect.

If you have a cellar cool enough for keeping potatoes over the winter, that will be an ideal place for forcing bulbs. Do not set the pots on a cement floor,—the coldness seems to prevent the bulbs rooting down,—but put down boxes with a layer of coal ash or sand, place the pots on this and cover them with boards and newspapers to keep out every particle of light.

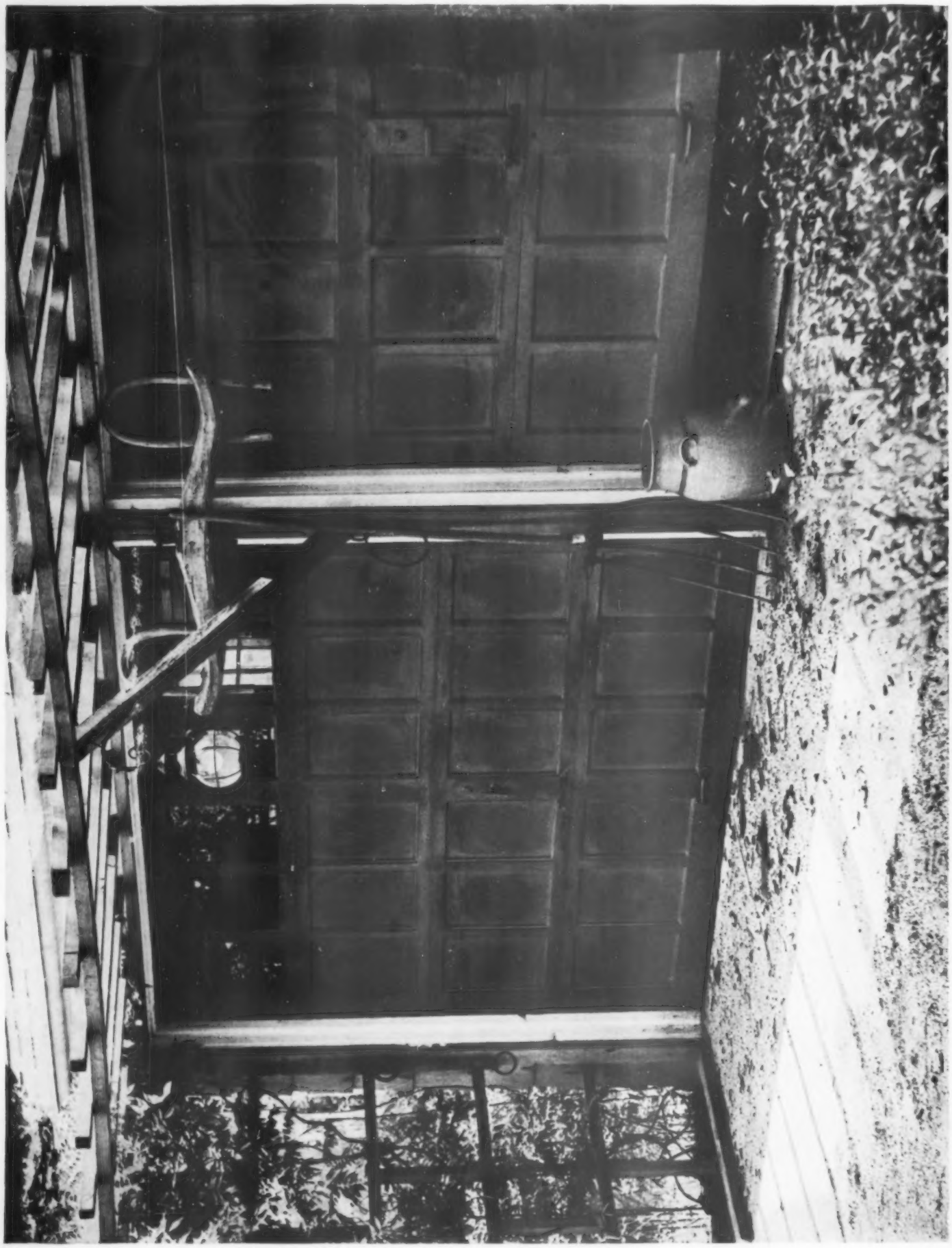
Look at them every few weeks,—if they are drying out, water very thoroughly. Keep the window open in the cellar when it is not too cold,—and about New Year's Day you will notice that fat white shoots are showing above the earth and the roots are through the hole in the bottom of the pot. That is the sign that they are ready to come to the light. The roots should be showing and then you know that your bulb has a good foundation and will blossom well. Set them on a table in a cool room but nowhere near a window at first; you want the flower bud and leaves to grow up gradually and together, and you do *not* want the flower to start opening quite close to the bulb, as it will do if you give too much light at first. If it starts to do this put a paper collar about four inches high all around the pot to draw up the bud, but move it gradually to more light and you will have no trouble. Sometimes it will be three weeks before you think the flower is advanced enough to put in a sunny window: this will be when the Hyacinth begins to show colour and each little bell separates from the next. Move your bulbs gradually to more light and sunshine, giving plenty of water, and you will never have a failure. When the plant is full out and ready for the dining table keep it on the dry side and away from the sun and it will last much longer. If it is slow to come out into flower put it quite close to a sunny window.

And don't forget the lovely little Roman Hyacinths. Started in October, about six in a pot, they will be ready for the table by Christmas with exactly the same treatment as their big brothers—except for a shorter time in the dark. You will know when they are ready to bring to the light by watching for the roots to show through the pot holes.

Once forced, a Hyacinth will not blossom in the house again but may be ripened off and planted outdoors in fall.

It's the little things that make the big difference

Third of a series about an ordinary little house—WILLIAM LONGYEAR



A FEW days ago I received a most appealing letter from an American Home reader enclosing a picture of her home. In brief the appeal was as follows: "I am enclosing a picture of my shabby, charming old house. I am fearfully planning to build a garage on the property. Won't you tell me how I may do it without spoiling the place?"

Having come upon this same problem myself with a "little square Colonial" I immediately set about to make the harsh and unfriendly garage more in keeping with its surroundings. The illustrations picture the result, but only suggest the original problem. The two-car garage occupies nearly a third of the total width of the lot. This gives an idea of how it dominated the garden. The building lines were severe in contrast with the neighboring trees. The black oblong of a window stared at the garden on one side, while practical but most mechanical overhead doors faced the drive and house.

In general, the problem in my case was most likely that of many: to soften rigid architectural lines and

One would almost think that the proud cock on the garage roof actually feels his own importance, for only the prevailing wind can induce him to change his direction. The birds find a haven among the shrubbery and trees and thoroughly enjoy the birdbath. Photographs by George Stagg

give a touch of picturesqueness. The doors were originally a dark, varnished, unnatural factory finish. By daubing the blue of the house blind on these doors and then rubbing most of the color off a delightful effect was obtained which was in perfect harmony with the house.

Next, a simple arbor was constructed of two by twos as a support for wisteria. The sunlight and shadow pattern of this arbor and its vine against the garage doors softens their harshness even to a greater degree.

A few quaint accessories finish the scheme. They in themselves are interesting, not to mention the job they do in breaking up straight lines. The ox yoke, acquired at an auction, was used on the oxen on the New Hampshire farm of ex-President Franklin D. Pierce (so the auctioneer said). The beer crock brewed many a hearty draught near Pemaquid Point on the coast of Maine. An old rye fork, a pair of beringed neck-yokes, and a mast headlight complete the ensemble.

Look closely and you will see a string leading from the light. This extends to the rear of the house forty feet away, where a golf ball is attached to the other end within convenient reach. The pull cord is most useful on dark nights and has indeed proved a simple solution to the problem of lighting a detached garage without increased expense for installation of another electric cable.

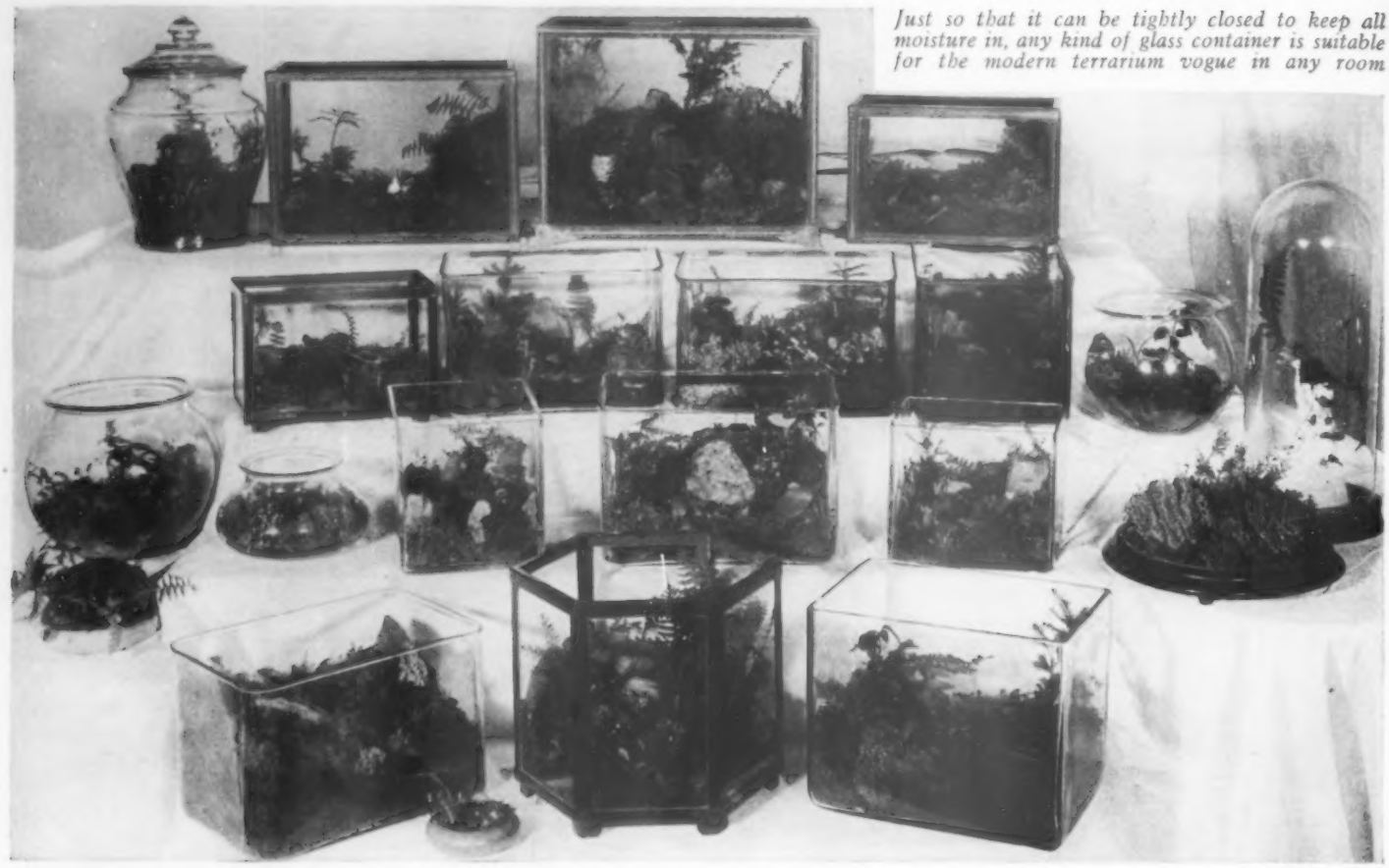
This miniature barnyard arrangement might be carried out with all sorts of quaint things appropriate for a Colonial house.

At the garden end of the garage a rose trellis blots out the rectangular black window shape. In the foreground stands an inverted electric insulator of the largest variety. This piece of pottery, as graceful in form as a work of art, holds three bowls of water for the refreshment of birds. Just to prove how much they appreciated it, a pair of catbirds raised a family of three in the arborvitae at the right. Less catty, but very much the busybodies, the wrens immediately moved into the bird house at the peak of the roof. To distract your attention further from long straight roof lines proudly swings the golden cock on the weather vane.

Finally, notice the planting arranged as carefully at the rear of the house as at the front. Tall lilacs at the corners, evergreens for winter effect, iris, lilies, and smaller plants toning in with the lawn. Never for a moment has the fact been forgotten that the house must be just as attractive in winter as in summer.

Now as I sit by my pool facing the garage across a brief expanse of lawn I no longer see a building. My interest is entirely consumed by the weather cock promising fair winds, by the brilliant roses against the soft gray of the shingles, or the cat bird family at its morning bath.

Editor's note: The many interesting things that were done to make Mr. Longyear's house distinctive were described by him in the two preceding issues of the magazine.



Just so that it can be tightly closed to keep all moisture in, any kind of glass container is suitable for the modern terrarium vogue in any room

Sandrian Studio

Making a Terrarium

~James H. Draper, Jr.

THE present vogue of the terrarium rests on a firm basis of reason. These glass gardens are easy to make and establish; they give opportunity for the successful cultivation indoors of many plants somewhat out of the ordinary run of things; and they present unlimited scope for personal expression in design and picture composition. No wonder they have "caught on."

The main distinction of the terrarium is that in it one can grow moisture-loving plants in the dry atmosphere of the home where ordinarily they would die within a short time. They have been featured at the leading flower shows, and some of the garden clubs are organizing study groups for this fascinating phase of indoor plant study.

The available literature on the subject is very limited. When the Elmira, N. Y., Garden Club wanted to construct and plant a terrarium for exhibition purposes a year ago it was hard to know where to begin.

The materials required are a glass case such as an aquarium, or a fish bowl or in fact any glass container of suitable size and shape. There must be a glass cover and if one isn't available your local glassman will cut you a piece of the desired size and shape.

Line the sides of the container with green sheet moss from the woods. The moss should be placed against the sides of the glass with the mossy side next the glass and the back of the moss against the earth. Cover the bottom of the container with small pebbles and add a few pieces of charcoal to keep the soil from souring.

The soil used should be fibrous—such as one finds in a rich woods—mixed with a small proportion of peatmoss and a little sand. With this mixture fill in back of the moss to the desired depth. The plants are then carefully planted in this soil and finally the soil covered with a layer of moss beneath the plants. Sprinkle moderately with water and place the cover over the opening. At first there is apt to be too much moisture collect on the cover and sides of the container so the lid should be left open for a few hours for ventilation. The light watering and the evaporation will demand attention for several days until the planting seems established. Then place on the cover so as to be air tight, and there is nothing more to be done unless mold appears on the plants which denotes too much dampness. In that case uncover and leave open for a few hours, and then replace cover. After it is once established the terrarium can be left for several months without additional attention.

These glass-gardens take care of themselves. The moisture collects on the glass and drips down the sides into the soil maintaining a cycle.

Terrariums are usually planted with native material from the woods or other moisture-loving plants that resent too much sunlight. When the little encased garden seems to be drying out additional sprinkling can be given and the cover replaced. Such plantings will keep fresh for many months if carefully planted and a state of equality maintained.

A person's imagination and artistic skill is brought into full play in the planting. There are so many scenes that can be worked out. The one planted by the Elmira Garden Club was constructed in a case 14 x 18 x 20 inches, allowing space for a most interesting development. The scene resembled a natural, rocky ravine with the banks sloping down to a dry brook-bed—light colored sand gave the effect very nicely.

Most of the plants used were seedlings. The Bluets were the loveliest of all! All the plants used were gathered from the woods and included Hemlock seedlings, Huckleberry bushes, Jack-in-the-pulpit, Solomon's-seal, Bluets, Violets, Partridge-berry, Hepatica, Wild Geranium, Columbine, Wood Anemone, Rattlesnake-plantain, various small Ferns, Club Mosses and a great variety of Lichens. Small branches covered with Mosses and Lichens were added to give the appearance of old rotted logs. Stones were placed to form a rocky gorge.

Variations in foliage as to coloring, marking, and formation are desired. The finished landscape can resemble in miniature a cool restful woodsy glen that one might find in any wood. When smaller containers are used the scene must be much simpler, and only a few plants included—sometimes just a flat planting of native material, but one that will be full of interest. They are all fascinating to enjoy regardless of size!

[*Please turn to page 325*]

Charms and chants for nutcrack night

Dorothy Gladys Spicer

From remote pagan days comes the custom of reading spells in the walnut tree, and from ancient England the practice of roasting nuts named for a lad and a lass. In the *Vicar of Wakefield* we read of rustics who "religiously cracked nuts on All Hallow Eve." Gradually the festival of Halloween, first celebrated by Druid chant and mystic rite, became known as Nutcrack Night. The solemnity of early religious observance was translated into terms of merry pranks and fortune tests which, for generations past, have characterized the Hallowmas gatherings of our own and other lands. In the ceremonials of the past we find inspiration for the modern Halloween party suggestions outlined below:

The Magic Walnut Tree
(*Choosing Partners*)

A small girl, dressed like a yellow rose, presents each woman guest with a yellow tissue-wrapped parcel taken at random from a basket. The guests are directed to pantomime whatever the contents of the parcels suggest. The packages contain: an orange bag filled with pennies, a toy rolling pin, a silver star on a metallic ribbon headband, a bag of cookies, a paint brush, a ring, a dust cloth, a red comb.

The men go to the center of the room, where they surround the Magic Walnut Tree, which is to direct them to their destinies. The tree is a bough, real or artificial, set in a standard and hung with gold walnuts, made by placing fortunes within empty shells, gluing the halves together and gilding them. Each man circles the tree three times, chanting as he does so the

Invocation to the Tree Elf

Round and round I go!
The way I do not know.
Elf in the magic tree
Show the path to me
That leads to the maiden of my heart.
With her I'll live my life and never part.

Each man returns to his place in the circle and, as soon as all the nuts are plucked, reads his fortune and goes in search of his partner, whom he probably will recognize. Should he make a mistake in his choice, however, the man must pay a forfeit.

The Silver Star

A silver star! Such is my love!
A wife as fair as the stars above!

The Bag of Pennies

Alas! Alack! What do I find?
A maiden of a greedy mind.
She'll count my pennies night and day
And chase my love and wits away.

The Rolling Pin

I open this nut and find inside
Wonderful news of my future bride
Sent by the Elf in the Tree.
Dumpling and bread, cake and pie!
My bride is my cook, the light of my eye!
And she'll cook only for me.

The Bag of Cookies

I must work hard and rest me never,
My wife has such an appetite!
To see her slimness, who would ever
Dream she eats both day and night?

The Paint Brush

The delicatessen shop
Is my dining room, O ho!
I eat tinned food and drink cold tea.
And never a thing is cooked for me!
My bride's an artist, you know!

[*Please turn to page 306*]

Above, a table decorated for us by the Dennison Manufacturing Company. Complete details for making these unusual decorations will be found at the end of article

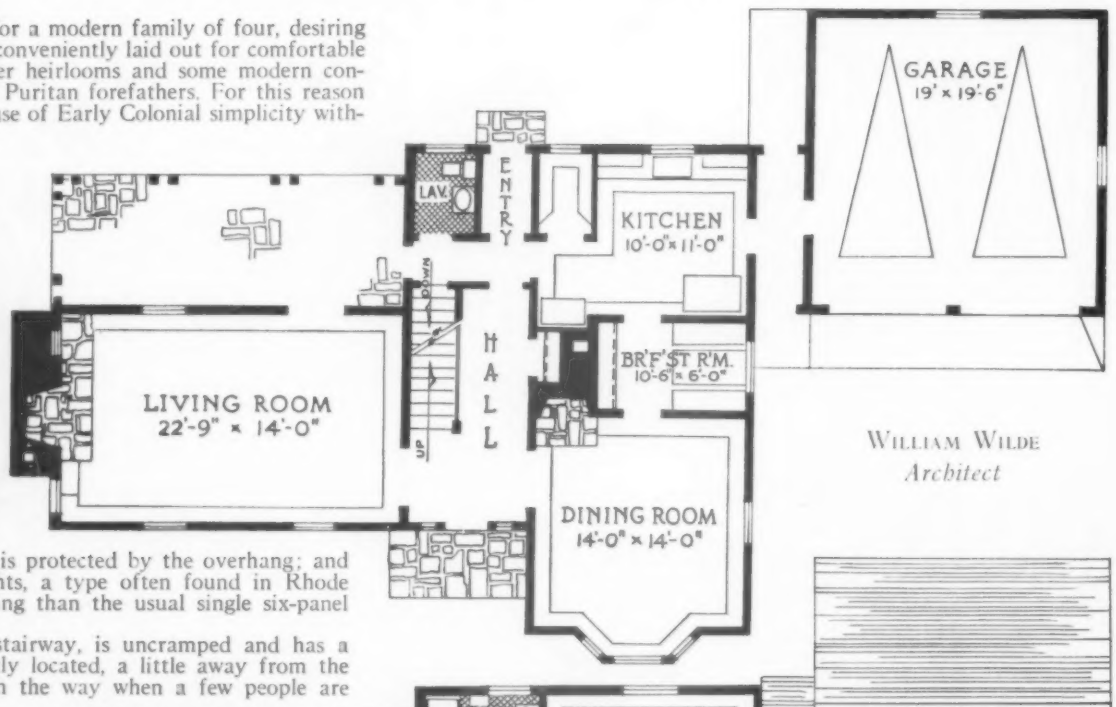
A "lot of house" for $12,000

THIS house was designed for a modern family of four, desiring a roomy and airy house conveniently laid out for comfortable living among a few left over heirlooms and some modern conveniences not known to the Puritan forefathers. For this reason it was aimed to design a house of Early Colonial simplicity without necessarily copying the authentic types or details. It was designed to have the interior express more of an Early Colonial feeling than the exterior.

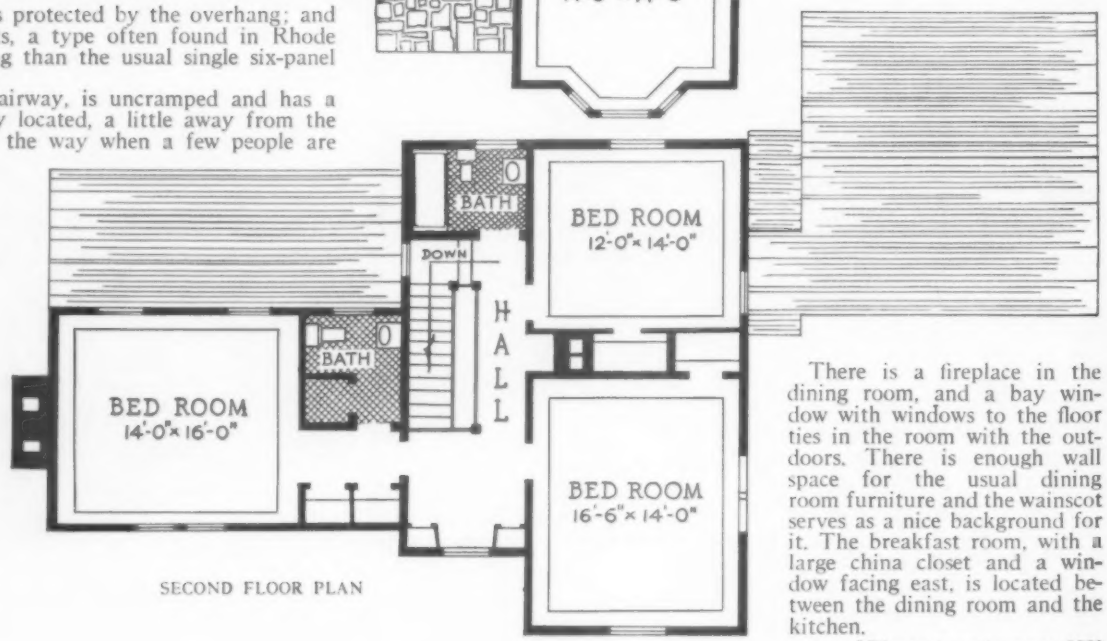
The stone and stucco garden wall ties the house with the outdoors and together with the stucco wall presents a very nice background for shrubbery. The second story is covered with hand-split shingles and gives a very rich and interesting texture to the walls. The roof is of simple construction and is to be covered with black wood shingles. The flagstone terrace, at the front entrance, is protected by the overhang; and the doorway, with side lights, a type often found in Rhode Island, is much more inviting than the usual single six-panel blank door.

The hall, with its wide stairway, is uncramped and has a large coat closet conveniently located, a little away from the entrance so as not to be in the way when a few people are entering. The lavatory is located at the rear of the hall, and could be just as easily reached by the guest as by the housewife from the kitchen or by the children playing in the garden.

The living room has a large fireplace, also a wood closet at one end of the room, which is faced with random width pine boards finished with light "Minwax," as are the boards and the beams on the ceiling. A pair of glazed doors open to the porch, with a flagstone floor. The porch, which is a large room in itself, offers a view of the garden and is easily reached from the kitchen.



WILLIAM WILDE
Architect



SECOND FLOOR PLAN

There is a fireplace in the dining room, and a bay window with windows to the floor ties in the room with the outdoors. There is enough wall space for the usual dining room furniture and the wainscot serves as a nice background for it. The breakfast room, with a large china closet and a window facing east, is located between the dining room and the kitchen.

[*Please turn to page 309*]

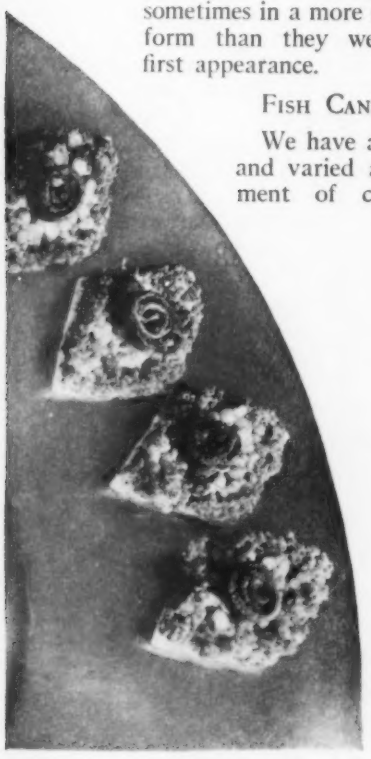
Canapés for every occasion

Henrietta Jessup

THERE is something smart and trim about canapés. Their small dainty portions are intended to stimulate rather than satisfy the appetite and every housewife wants to have her culinary efforts a success.

The texture of the bread means a great deal. A close, fine grained variety will make a much better finished product than bread that is porous and filled with holes. After it has been thinly sliced and the crusts removed it can be cut into small squares, rounds, finger lengths, triangles, or any desired shapes. The star is decorative, likewise the half moon. One will find a doughnut or any other fancy cutter convenient. Small crackers, too, make an excellent base and are especially practicable for the emergency occasion and also when the appetizer is prepared ahead.

The hot appetizer is best served on toast or fried bread. If cooked only on the upper side you will find that the toast is more apt to be soft and the difficulty of trying to manage a hard morsel may be avoided. Instead of toasting the bread it is sometimes sautéed in a little butter till a light brown. This method is especially nice with vegetables. We might add that appetizers can preserve left-overs as thriftily and sometimes in a more savory form than they were on first appearance.



FISH CANAPÉS

We have a large and varied assortment of canned, bottled, smoked products in ever-ready forms and these are easily procurable at all times. Foods from everywhere—France, Germany, Italy, Norway, and caviar from Russia. Fish in these forms make excellent appetizers—sardines, little curled anchovies, smoked herring, tuna, and salmon from the can, as well as shrimp and lobster. We have likewise a wide choice of spicy sausages to choose from, frankfurters, bologna with many others. A few drops of lemon juice will greatly improve many fish canapés, especially sardines or any other rich and oily fish.

Cheese added to sardines will give an excellent flavor for those who like it. A little parmesan cheese sprinkled over the sardines and browned in the oven makes a delightful tidbit. Another method is to place 1 large or 2 small sardines, that are well drained, on a square of toast, sprinkling each canapé with 1 to 2 teaspoonfuls of tomato ketchup and grated sapsago cheese on top, browned in the oven.

CHIPPED BEEF CANAPÉ

A chipped beef canapé is often a novelty. It is easily made and very tasty. First see that the stringy portions are removed. Then if too salty soak for an hour in cold water to freshen. Dry thoroughly. For 5 to 6 canapés you will need about half a cup of the beef. To this add a hard cooked egg, 3 small gherkins and chop fine. Mix to a paste with mayonnaise or French dressing. Spread on toasted bread or crackers.

EGG CANAPÉS

Eggs are among the most popular of canapé materials. For stuffed egg anchovy spread small squares of toasted bread with mayonnaise. On this place a stuffed egg cut lengthwise. A nice filling for the egg can be made by mixing together the hard cooked yolk with anchovies or anchovy paste allowing about a tablespoonful of the paste for 3 eggs and a tablespoonful French dressing. Sprinkle the top with minced parsley or chopped pickled beets.

Still another stuffing for hard cooked eggs may be prepared in the following manner. Mix the hard cooked yolk with butter, allowing 1 tablespoonful butter to 3 eggs and 1 tablespoonful French dressing, ½ teaspoonful Worcestershire sauce, 1 teaspoonful chopped chives or chopped capers.

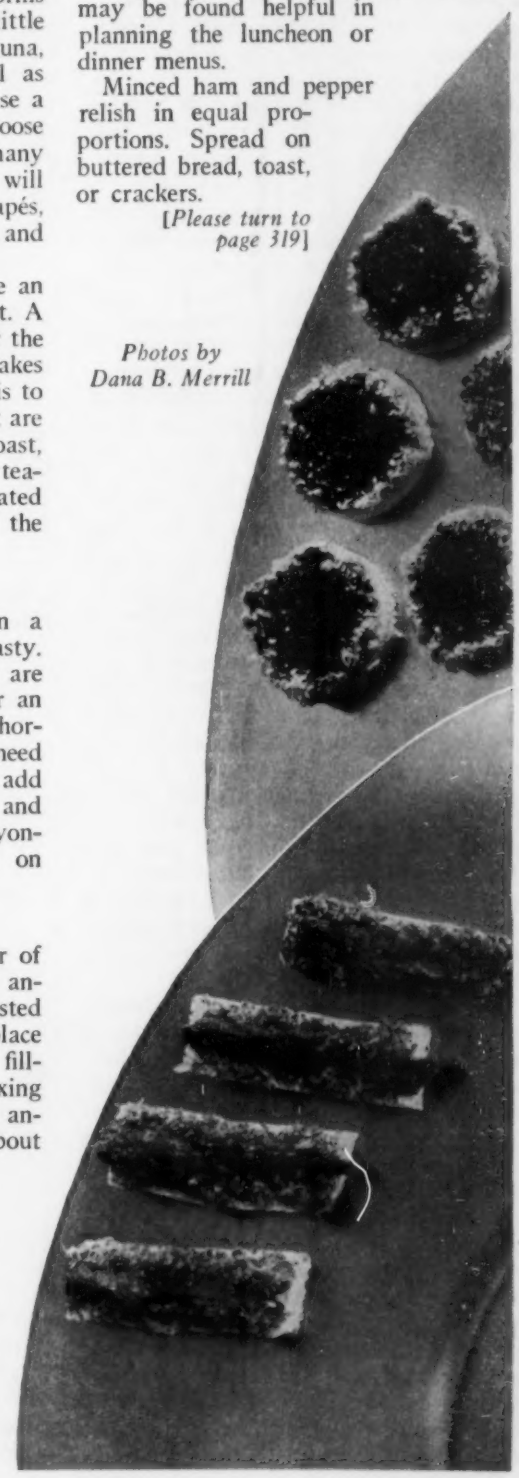
FOR LUNCHEON AND DINNER

The following suggestions for canapés may be found helpful in planning the luncheon or dinner menus.

Minced ham and pepper relish in equal proportions. Spread on buttered bread, toast, or crackers.

[Please turn to page 319]

Photos by Dana B. Merrill



AMERICANA

II—Celebrated Dishes of

Deeply rooted in certain parts of these United States are native dishes that are as characteristic of the section as the local accent or dialect. The gumbos of New Orleans, the hot biscuits of the South, the tamales of the Mexican border states—all are as typically American as the baked beans and brown bread of Boston. Many of these dishes are the result of Old World cookery

TAKE two and butter 'em while they're hot" . . . meaning biscuits. That isn't really the official motto engraved on the seal of the Southern states but it might well be. Practically three times a day it is heard throughout the length and breadth of that hot-biscuit belt. And piping hot is the actual degree of hotness necessary to qualify. So hot that you have to juggle while opening them—horrors, not with a knife; so hot that when you have thrust a whole pat of butter in between the halves and quickly closed them a golden river of melted butter oozes all round.

A solid South it is on the biscuit question. And it is just as solid on white corn meal and unsweetened corn bread. But when it comes to fried chicken, eggnog, pone bread and the like, we find a divergence in ways and means of preparation. And if hot-headed Southerners from different localities get started on the relative merits of their special recipes real feeling is usually aroused and testy remarks exchanged.

We cannot hope to give all of the recipes (receipt it's called in the South even when spelled recipe) for each Southern dish, but we assure you that all of those we do give come from below the Mason and Dixon Line and are just as Southern as black Mammies and Aunt Dinahs have made them. Yes ma'm!

Perhaps here, the culinary traditions brought over from the Old World are less in evidence, more than in any other section of the country. The French Huguenot influence is found in many Charleston dishes, but in general we quite rightly mark up the Southern cuisine to the credit of generations of negro cooks. Juicy roasted meats, Sally Lunn, and other exceptions can be traced to the early English colonists. Dixie has long been pictured as one continuous round of mint juleps; kinky-headed pickaninnies eating watermelon; high yallers cake-walking on the levee; white-columned plantation homes; gray-goateed colonels in broad-brimmed hats; womenfolk described as raving-tearing beauties; and over all a layer of gracious hospitality not to be equalled elsewhere. We need not try to reproduce such a picture to go Southern. The plantation scale of entertaining is not possible for most of us whose purse and space are limited. But a bit of that celebrated Southern hospitality can be captured even in a small apartment by a hostess who plans her menus around famous Southern dishes.

Hot Biscuit

2 cupfuls flour
3 teaspoonfuls baking powder
½ teaspoonful salt
2 tablespoonfuls lard
Milk to make soft dough—about ¾ cupful

Sift dry ingredients together into mixing bowl. Cut in lard as lightly as possible. Add milk and stir only the necessary amount to mix it thoroughly. Roll out on lightly floured board to one-half inch thickness and cut with a biscuit cutter about two inches in diameter. Place on baking sheet or in a shallow pan an inch apart. Bake in very hot oven ten to fifteen minutes. Caution: Handle the dough as lightly as possible. Serve piping hot.

Beaten Biscuit

4 cupfuls flour
1 tablespoonful lard (heaping)
1 teaspoonful salt
Ice water and cold milk to make a very stiff dough—about ½ cupful each
Pinch of soda

Sift salt, soda, and flour together; work in lard; add milk and water to make a very stiff dough. Turn on to board and knead thoroughly. Then beat with rolling pin till the dough blisters and cracks—about thirty minutes. The technique is simple—keep dough in a thick mass by folding it over after each two or three whacks with the rolling pin. Let the far third of the pin beat the dough in such a way that the edge of the pin cuts into it with each stroke. A biscuit break or even an ordinary food chopper is often substituted for hand power. (The latter is not one hundred per cent satisfactory but is to be preferred to apartment neighbors' maledictions.) Roll out dough one-half to three-quarters inch thick and cut with small cutter (1½ inches in diameter). Prick three times with a four-pronged fork. Bake in moderate to hot oven till light beige in color—about twenty minutes. They do not get brown. Beaten biscuits are served cold more often than hot. They are perfect accompaniments to salads and cold meats.

Fried Chicken

The chicken must be of "frying size"—the same size and as freshly killed as a broiler. Clean thoroughly removing all pin feathers. Cut off wings and hook into triangles; disjoint legs into drumsticks and thighs; slice off a piece of breast with the pulley or wishbone intact; open the chicken by cutting across the back; remove all innards and wash thoroughly; sever upper part of back (called the crag) from the breast and cut the breast in two pieces, dividing it lengthwise.

Do not fry chicken the same day it is killed. Keep it covered in the refrigerator over night.

Heat an iron or heavy aluminum skillet and put into it sufficient lard to be ¾-inch deep when melted—almost deep enough to cover the chicken.

While the lard is heating roll each piece of chicken in flour, making as much as possible stick. (Put salt and pepper in the flour or season chicken when it is cooked.) Make sure the lard is sizzling hot when you put the chicken in it—the thick pieces first. Keep the flame high and stand guard, turning each piece till it is all beautifully browned; then turn down the flame, cover the skillet and cook slowly until tender—about thirty minutes. Remove chicken to brown paper or hot platter.

Pour off all but about two tablespoonfuls of the grease remaining in the skillet—taking care to keep the brown bits of flour that are in the bottom of the pan. Add two tablespoonfuls flour and stir till it is very, very brown. Add 1½ cupfuls warm rich milk and stir rapidly with an old-fashioned wire egg beater or cream whisk to prevent lumping. Cook a few minutes to the consistency of a thin cream sauce—if it seems too thick

IN THE KITCHEN

the South—Barbara Lee Johnson

brought to America by early settlers and modified by native food products. Because most of them are genuine delicacies, and because they are too often just names to the rest of the American public, we present this series of articles, with recipes telling exactly what goes on in the kitchens of our fellow citizens up and down the land. Last month: cookery of the Southwest

add more milk. Salt and pepper to taste. Serve in gravy dish.

Maryland Fried Chicken

Follow rule above only return the chicken to the skillet after making the gravy and let all simmer a few minutes. Serve altogether in a deep platter.

Candied Yams or Candied Sweet Potatoes

If you can obtain yams by all means do so, they are decidedly superior to the ordinary sweet potato.

Peel and slice the raw yams lengthwise in one-half inch slices. Place in baking dish alternating layer of yams with heavy sprinkling of brown sugar, generous dabs of butter and a pinch of salt. Cover top with extra heavy layer of sugar and butter, a dash of cinnamon and five or six cloves. Fill dish with hot water and bake covered about an hour (till tender). Add more water if necessary but not too much—the finished product should be candied and not watery. If sweet potatoes are used, parboil till tender then slice into baking dish and follow directions for yams, using just enough water to dissolve the sugar. Bake only fifteen minutes or so. Or another method is to make the syrup—⅓ cupful butter, ½ cupful brown sugar, 3 tablespoonfuls water—in heavy iron skillet and turn the potatoes in it till they are thoroughly candied. Transfer them to a baking dish with the syrup and brown under the flame of the broiler.

Pone Corn Bread

Sift ½ teaspoonful salt with 1½ cupfuls white corn meal; add 2 tablespoonfuls fresh bacon grease. Scald with enough boiling water to make a medium-stiff dough which can be shaped into pones with the hands. Stir thoroughly, adding 2 tablespoonfuls milk. Now make oval-shaped pones about three inches wide, five inches long and ¾ inch thick. The crowning touch before putting them into the pan is to flatten out the pones to the correct thickness by a smacking pressure with the fingers of the right hand to leave a definite imprint. Put about a tablespoonful of bacon grease in the biscuit pan which you are to use and have it piping hot before putting the pones into it. Bake in a moderate oven till brown.

Crackling Corn Bread

Crackling bread is Pone Bread with cracklings added to suit your taste. Cracklings are the crusty brown bits of pork left when lard is rendered and are well worth the effort of tracking down.

Spoon Bread

1 cupful white corn meal
1 cupful boiling water
2 tablespoonfuls butter
1 teaspoonful salt
2 eggs
1½ cupfuls milk
1½ teaspoonful baking powder

Scald the corn meal with the boiling water. Stir in butter, salt and well-beaten eggs. Add baking powder and milk. Turn into a well-buttered baking dish and bake in moderate oven till brown and about as firm as baked custard—about forty minutes. Serve at once from the baking dish. It should be eaten with lots of butter.

Corn Pudding

1 pt. fresh corn (or canned corn)
1 cupful rich milk
4 eggs
¼ cupful butter
1 or 2 teaspoonfuls sugar
1 tablespoonful flour
Salt and pepper

Cut the row corn from cob with a very sharp knife—not too close to the cob; then scrape down the cob to get all of the milk and little hearts. Stir the butter, melted, and the eggs, well beaten, into the other ingredients. Pour into a well-buttered baking dish and bake in a moderate oven till brown and as firm as baked custard. Serve hot as a vegetable —not a dessert.

Angel Food Cake

1 cupful sifted cake flour
1 cupful egg whites (8 to 10 eggs)
¼ teaspoonful salt
1 teaspoonful cream of tartar
1¼ cupfuls sifted granulated sugar
¾ teaspoonful vanilla
¼ teaspoonful almond extract

Sift flour once before measuring and then sift four more times. Beat egg whites on a large platter or in a large mixing bowl with an old-fashioned flat wire egg beater. When foamy add cream of tartar and continue beating until eggs are stiff enough to hold up in peaks but not dry. Fold the sugar into the egg whites as gently as possible. Add the flavoring. Then fold in the flour a little at a time. Turn into an ungreased angel-food pan. Bake one hour—the first thirty minutes in a very slow oven (275 degrees) and the last half hour in a moderate oven (325 to 350 degrees). Upon removing the cake from the oven pull up the side pieces of the pan and invert the pan to rest on these until the cake is cool. Run a knife or spatula carefully around the cake if it does not drop out of the pan.

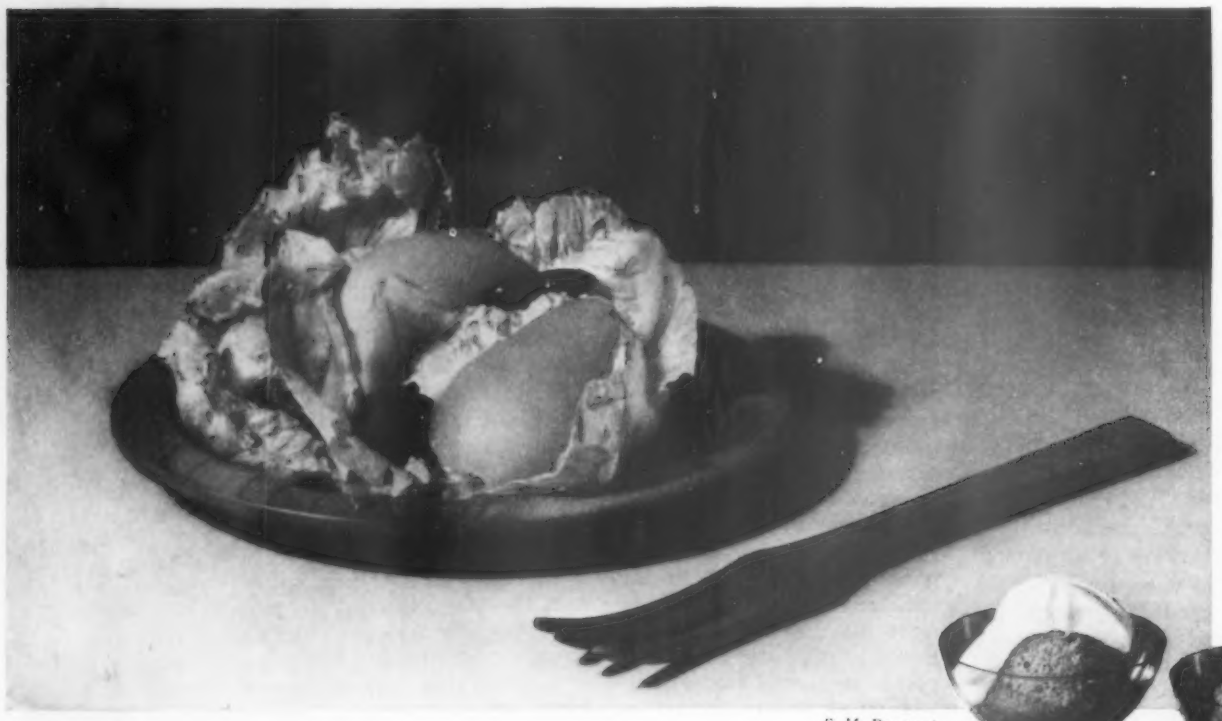
Blackberry Cobbler

A cobbler may be made with almost any kind of berry or fruit. Blackberry, peach, gooseberry, and cherry seem to be the favorites and are best when made with fresh fruit, although the canned fruits may be used. It is a kind of deep-dish pie made either with or without a bottom crust. Use a pan about two or two and one-half inches deep—not a pie pan—usually a square cake tin or what is known in the South as a biscuit pan. The bigger the family the longer the pan. If you desire a bottom crust roll it very thin and line the pan carefully letting a quarter of an inch protrude over the edge.

Wash your fruit—in the case of peaches peel and seed and in the case of cherries seed. The quantity of fruit necessary depends on the size of your pan. Plan to have the pan filled almost to the top. Put the fruit in a stew pan with one-half cup to three-fourths cup of water

[Please turn to page 319]

Cranberries are in season



F. M. Demarest

The combination of pears, cottage cheese, and cranberries in a salad is most delectable. You'll enjoy steamed cranberry pudding too

Zorada Z. Titus

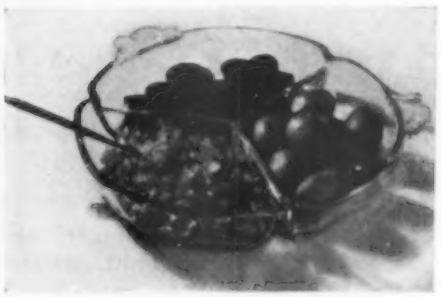
OF ALL the casualties and catastrophes that might occur in the culinary realm, just imagine what it would be like if it were impossible to obtain cranberries and to serve them in their many delightful guises all through the fall and winter months.

Fortunately, we need have no such fear, for it is possible to obtain the crisp, tart, crunchy berries from early fall until late spring in nearly all of our markets.

Cranberry Sauce I

4 cupfuls cranberries
1¼ cupfuls water
2⅔ cupfuls sugar

Combine cranberries, water, and sugar. Cover closely. Cook over low heat until



Cranberry jelly served with other relishes is most attractive when cut in definite shapes

berries are clear. Stir only enough to prevent the fruit from sticking to bottom of container.

Cranberry Sauce II

4 cupfuls cranberries
2 cupfuls water
2 cupfuls sugar

Combine cranberries and water. Cover. Cook slowly until berries are soft. Cool. Rub through sieve. Add sugar. Boil until mixture sheets from a spoon. Pour into freshly sterilized glasses or into a mold. Let stand until the sauce is firm.

Spiced Cranberry Sauce

To vary the flavor of the strained cranberry sauce, add ground cinnamon and cloves to taste, to the hot sauce. Chill.

Cranberry Sauce as a Garnish

Pour the strained, sweetened cranberry sauce into a shallow pan. Let stand until firm. Cut with a sharp knife or with special cutters into desired shapes. Use as a garnish for salads, fruit cocktails, and compotes, and for the meat course of luncheon or dinner.

Cranberry Pie

There are many, many delicious pies which the skillful housewife can prepare easily and which call for second helpings. Cranberry pie is always a topnotcher in the favored list.

Prepare the Cranberry Sauce I. Fill a pastry-lined pan with this sauce. Cover with strips of pastry. Bake in a hot oven (425° F.) until the crust is crisp and well browned. The pie may be served with your favorite cheese or with whipped cream.

Cranberry Pear Salad

6 canned pear halves
8 ripe olives
1 cupful cottage cheese
Mayonnaise dressing
Cranberry jelly

Remove pits from olives. Chop olives. Combine with cheese. Moisten with mayonnaise. Arrange pear halves on crisp lettuce. Fill with cheese mixture. Garnish with cranberry jelly or cranberry sauce cut in attractive shapes.

Cranberry Apple Conserve

2 cupfuls cranberries
2 cupfuls water
½ cupful English walnuts
½ cupful raisins
1 cupful diced apples
2 cupfuls sugar

Combine apples, cranberries, water, and sugar. Cook slowly, stirring frequently, until fruits are clear. Add raisins and chopped nuts. Cook slowly five minutes. Pour into freshly sterilized glasses. Cover with melted paraffin.

Apple Cranberry Jelly

2 cupfuls cranberries
4 cupfuls water
2 cupfuls sliced apples
Sugar

Use tart apples. Do not pare. Combine fruits and water. Cover. Cook slowly until fruits are soft. Let drip through a wet jelly bag. Measure juice. Pour into saucepan. Add three fourths as much sugar as juice. Boil rapidly until jelly sheets from spoon. Skim. Pour into

[*Please turn to page 318*]

There's an All Star Revival of Home-Made Soups

but gone forever is the tedium of the old soup-kettle days

by Josephine Gibson

Say what you will, it is your *soup* that sets the tempo of your dinner or luncheon. If you choose your soups discreetly, serve them in the manner due them, they will be kind indeed to your reputation as a hostess.

In our midst are many thousand women who have refused to discard the old fashioned soup kettle, with its "boil and bubble, toil and trouble". Nothing less traditional than home-brewed soups have—until recently—been quite good enough for them.

We owe them undying gratitude. Because from *them*—these glorious gustatory die-hards—the House of Heinz borrowed its methods for concocting soups. It is *for* them—you, perhaps, included—that Heinz "home-made" soups have been created.

I wish you could see the making of these delicious soups, prepared by the makers of the "57 Varieties". There are no huge vats. Merely small open kettles. From home-kitchen recipes with garden-fresh vegetables—the choicest ingredients obtainable—in small batches these delectable soups are slowly simmered, then sealed fresh and steaming into extra stout tins.

And so, without the slightest wisp of misgiving, it is possible at last—happy thought—to put away the soup kettle, and, in swinging over to Heinz "home-made" soups, continue winning tributes to your culinary deftness.

Fifteen different preludes to the perfect meal stand magically ready at the nearest grocer's—ready, ready, ready for heating, serving, enjoying. Add nothing to them, for they are made precisely as are fine olden-time home-made soups. Please read their names carefully on the labels of the tins above. I suggest that you select your favorite soups from the Heinz varieties, and thus find out for yourself that in the Heinz "home-made" methods lie the elusive secret of "home-made" flavor and goodness, without the penalty of "soup kettle blues".

If you have a menu or recipe nut to crack, I wish you would write to me, as thousands of others have. Or, if you haven't yet tapped the possibilities of the Heinz Food Library, I shall be glad to mail you any of our three newest books: *"Thrifty New Tips on a Grand Old Favorite"*, full of recipes for concocting ravishing dishes with oven-baked beans, and *"57 Ways to Serve Spaghetti"* are free. The modern 104 page *"Heinz Salad Book"* is yours for 10¢ in stamps. Address me in care of Heinz, Dept. 30, Pittsburgh.

And here is the cast of the All-Star Revival

Luscious	Heinz Cream of Mushroom Soup
Delicious	Heinz Cream of Tomato Soup
Exciting	Heinz Noodle Soup
Delectable	Heinz Beef Broth
Savory	Heinz Cream of Green Pea Soup
Zestful	Heinz Cream of Celery Soup
Appetizing	Heinz Cream of Asparagus Soup
Tasty	Heinz Vegetable Soup
Toothsome	Heinz Mock Turtle Soup
Wholesome	Heinz Pepper Pot Soup
Distinctive	Heinz Gumbo Creole Soup
Nutritious	Heinz Mutton Broth
Tempting	Heinz Clam Chowder
Enjoyable	Heinz Cream of Oyster Soup
Flavorful	Heinz Consommé

The Scene:—Any home where only "home-made" soups will satisfy

Pattern
Color
Yards
GUARANTEE
These goods are guaranteed absolutely fadeless. If color changes from exposure to the sunlight or from washing, the merchant is hereby authorized to replace them with new goods or refund the purchase price.
THE ORINOKA MILLS
Get a one-way ticket
WHEN YOU'RE BUYING DRAPERIES

THERE are no two ways about this ticket. It's a guarantee . . . unequivocal and definite . . . of your investment in Orinoka draperies. It reads, "These goods are guaranteed absolutely fadeless. If the color changes from exposure to the sun, or from washing, the merchant is hereby authorized to replace them with new goods or to refund the purchase price."

Orinoka fabrics are unsurpassed in color, design, and beauty of material. But further than that, they are, in the end, the truest *economy*.

Orinoka
SUNFAST
DRAPERIES . . . Colors guaranteed sun and tubfast

May we send you a complimentary copy of the Orinoka booklet?
THE ORINOKA MILLS
183 Madison Ave., New York
Gentlemen: I should like a copy of the Orinoka booklet, "Draperies and Color Harmony." D-2
*Name*_____
*Street*_____
*City*_____ *State*____

Monograms in the home

[*Continued from page 281*]

I saw it for a young girl with "Betty" sprawled across peach-colored wooly towels in script.

When we arrive at the dining room, we find any number of places where a monogram is good form, more especially, of course, in linens. These range from simple luncheon sets and cocktail napkins, often in color and with designs in appliqué or even cross-stitch, to the most formal and impressive dinner service where the cloth and napkins may carry script monograms as elaborate as your taste and purse may dictate. For really formal use, nothing is as good form as white, cream, or the very delicate pastel tints. In this case, the monogram should match exactly, although a tiny gray or black shading is permissible. Incidentally, all embroidery of this sort is done very flat now instead of raised and padded as it used to be. Quiet elegance is the effect obtained and that depends upon the delicacy of the design itself and the execution of fine workmanship.

The tendency at the present toward white in decoration reflects not only in table linens but in the stemware and other crystal used. Here again, we find hand-cut monograms as the only ornament on graceful goblets, sherbets, and all the way down to tiny liqueur glasses, the effect being unusually nice. Although monogrammed crystal may sound very grand and expensive, actually it is nothing of the sort. Simple diamond shaped monograms are used most, though it is possible to have any pet monogram you have reproduced in this medium. I know one woman who went to some trouble to have a special monogram designed for her and which she used throughout her possessions, from her linens to the door of her car.

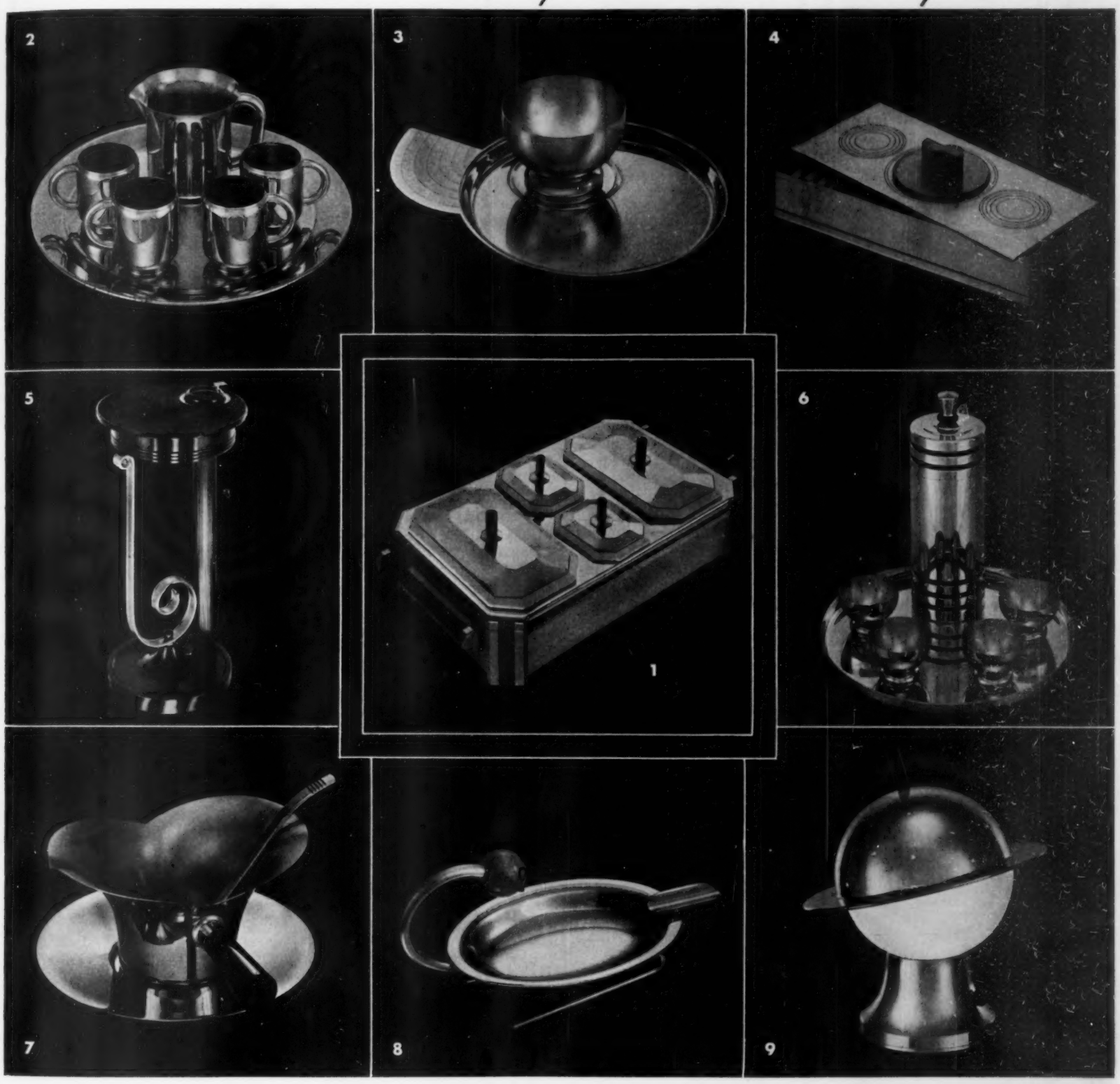
As for silver, there is very little to report except that the present trend is to use plain block letters, with script second in popularity. Block letters lend themselves to the simple unornamented flatware that is the 1933 bride's choice. If, however, you prefer the heavily decorated patterns, you will have to resort to the English manner and mark your pieces on the back of the handles instead of the front.

This intriguing display is from Hammacher, Schlemmer & Co., who believe in individual labels on everything—bath bottles refreshment sets, and even place-card holders!

But, like many things, just where and how you will care to see your own initials displayed is largely a matter of personal taste. The over-use is the most flagrant bad taste, of course, but with discrimination and moderation the first consideration, the use of monograms gives a pleasant personal touch that appeals to us all.

And these monograms, brand new and distinctly original, were designed by B. Altman & Company. Whether large or small, the effect is interesting. Really different, aren't they?

Brilliant non-tarnishing CHROMIUM *by* CHASE



"No metal, it seems to me," says Emily Post, "is quite so complete an answer to the housewife's prayer as chromium—appealing not only to the eye, but to practical requirements. Unless subjected to the greasy smoke from a frying pan, it stays brilliantly polished to the end of time." And Chase offers really lovely chromium things at comparatively small expense.

1. Electric Buffet Server—Four porcelain dishes are kept at a temperature of 160° in electrically heated water. Complete, $40.00.
2. Beer Set—Two-quart Devonshire pitcher, $3.50. Cheshire Mugs, $1.00 each. Serving tray, $6.00.
3. Winged Canapé Plate—A ring in the metal keeps the glass from slipping. $1.00 each.
4. Rollaround Cigarette Box—Mounted on four rollers. $2.00.
5. Lazy Boy Smoker's Stand—Has compartments for pipes and deep ash receiver. $10.00.
6. Cocktail Set—Shaker, $4.00. Cocktail cups, $.50 each. Tray, $4.00.
7. Lotus Bowl—Complete with spoon and saucer, $3.50.
8. Swan Ash Tray—Amusing, handy and colorful, $1.00.
9. Constellation Lamp—Complete with shade, $2.95

(*These articles and many others are on sale at better gift and department stores. Prices may be slightly higher west of the Mississippi.*)

NRA WE DO OUR PART

CHASE BRASS & COPPER CO., Incorporated, WATERBURY, CONN.

Copper Water Tubing and Brass Pipe

The Ring

I'll never do a stitch of work
From now until I die.
I'll sleep all day and play all night.
My clothes shall be a splendid sight,
Such a rich wife have I!

The Dust Cloth

Sweeping and dusting the live long day,
My bride is baking, or dusting away
Specks from table or chair.
A home-loving wife is fine in a book!
But oh, for one who cannot cook!
One whom a broom would scare!

The Red Comb

Beautiful her locks are, long and thick and bright,
Endlessly she combs them, pats them smooth and light.
When the neighbors see her, how they'll stand and stare!
But her head is empty. Her brains are in her hair!

LOVE SPELLS AND FORTUNE TESTS

1. *Hair Tossing*

The women stand in a row. Each plucks a hair from her head and tosses it before her. The direction in which the hair floats indicates the point from which a lover will appear. The following words are repeated slowly during the test:

Charms and chants for nutcrack night

[*Continued from page 297*]

Hair Tossing Rhyme

North, South,
East, West,
Wherever you go,
That way is best.
Fall, little hair,
Wherever you land,
My love will come
With the ring in his hand!
South, North,
West, East,
He will lead me away
To the marriage feast!

2. *Nut Fortunes*

Nuts, named after a lover and a maiden, are placed in pairs before the open fire. If the nuts burn quietly, a peaceful married life is foretold; if they sputter and crackle, marriage will end in a quarrel; if they start apart, there will be divorce or separation; if they turn black, a life of singleness and poverty; if they blaze up, great prosperity.

3. *Melted Lead Test*

Melted lead is dropped through a key handle into a bowl of cold water. The tester's fortune is indicated by the shape of the cooling substance. Thus, a single round drop means no marriage; several round scattered drops, journeys over land and sea; several irregular drops, many affairs of the heart; a long lumpy mass, a life filled with trouble.

4. *The Luggie Test*

Seven luggies, small bowls with handles like the ancient Druid lamps, are placed before the fireplace. The luggies contain a bit of dough, a rubber band, a sharp thorn, clear water, a tiny elephant and a key. One bowl is empty. The players in turn, are blindfolded, turned about three times and told to choose their fates. The symbols in the luggies stand respectively for a soft life, a snappy life, a thorny life, an unruffled life, a lucky life. The empty bowl means spinster- or bachelorhood.

5. *Magic Letters*

A large hoop is suspended from the ceiling by strings. The circumference of the hoop is hung with alphabet crackers. The strings are twisted and the hoop released. As it whirls around, each guest goes up and bites whatever letter he or she can get. The following verse is chanted by the person whirling the hoop. The masculine names may be changed, when necessary, to girls' names, such as Annie, Betty, and Carrie.

Letter Chant

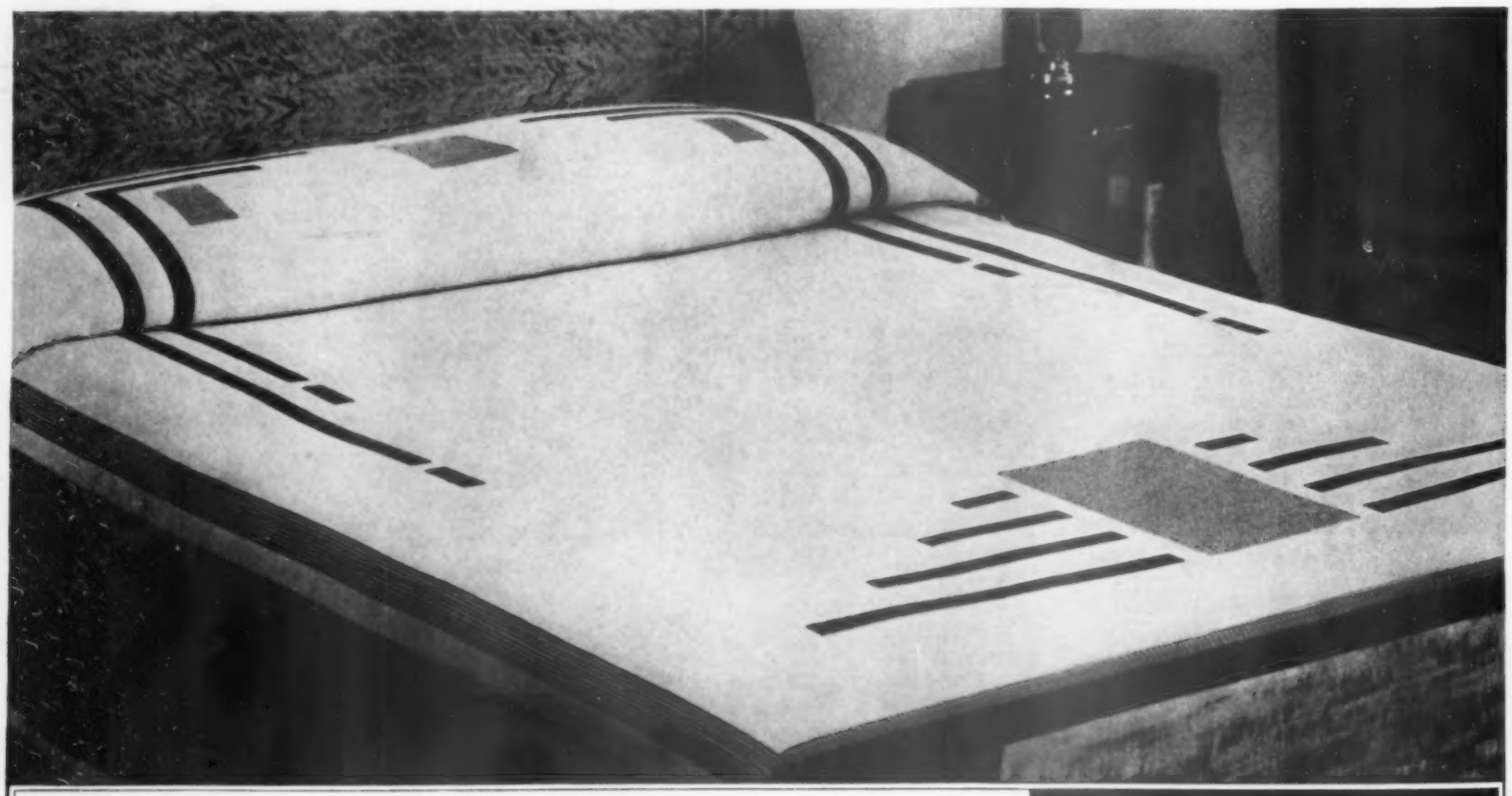
Bite a letter!
Bite a letter!
A, or B, or C.
Each one is a sweetheart's name,
The one who'll marry thee.
A for Albert,
B for Barney,
C for Charles,
And so
By the letter that you win
Your lover's name you'll know.
Bite a letter!
Bite a letter!
O, or P, or Q.
Whatever the letter you bite
A blessing will come to you.

SUPPER MENU

Goblin delight
Black cat sandwiches
Cheese sticks Devil's surprise
Witches' brew
Pumpkin candies Salted almonds

Goblin Delight is a tempting salad made from half a canned peach set in a nest of lettuce leaves. Make features on the peach by using small raisins for eyes, cloves for nostrils, and maraschino cherry rings for mouths. Decorate the fruit with frills of whipped cream squeezed from a pastry tube.

Black Cat Sandwiches are made from Boston brown bread, cut out in a cat shape and filled with


THE Riviera ADDS BEAUTY TO ANY BEDROOM
Distinctively new and modern, this Scranton Riviera Bedspread is so simple and beautiful in design and weave it fits into almost any decorative scheme. 72 x 105 inches. 90 x 105 inches. Brown, black, blue, green, with white. Ask for it by name, and remember Riviera on your gift list.
SCRANTON
Bedspreads
A PRODUCT OF THE SCRANTON LACE CO., SCRANTON, PA

chopped nuts and olives mixed with cream cheese.

Devil's Surprise consists of individual devil's food or chocolate cakes from which the tops are sliced off and the inside scooped out. Fill with whipped cream. Replace the tops and frost with white icing, decorated with paste or candy witches, goblins, cats, and pumpkins.

Witches' Brew is steaming chocolate, with whipped cream.

The Mystery Cake

The Mystery Cake occupies the place of honor in the center of the table. This is a large orange frosted cake, decorated with black chocolate stars and skulls, numerals and mystic signs.

At the conclusion of supper, the hostess honors one of the guests by asking her to cut the cake into as many pieces as there are guests. Within its toothsome depths lie buried tiny fortune symbols and verses (enclosed in waxed paper envelopes). The reading of the verses causes much merriment.

Button

Sew your own buttons on,
You'll never own a wife!
But cheer up! A bachelor
Never knows strife!

Coin

You're a lucky maiden,
You'll live on cake and cream,
Your rich man will adore you
And make your life a dream.

Bell

You'll be the first one here
To marry in the coming year!

Scissors

All your friends will envy you
And of your finery talk.
With a tailor as a partner
Like a peacock you shall walk.

How to Make the Table Decorations

Cellophane Table Cover

Use three full widths of cellophane, whatever length required. Place the tango (orange) in the center, and a black sheet on either side. Overlap ¼ inch and seam with Scotch tape. Both ends may be reënforced with the tape to prevent slipping.

Cellophane Candle Decoration

For each candle, cut a strip of cellophane (either orange or black) 15 inches wide and 30 inches long. Fold the strip in half the long way. Slip a knitting needle through at the fold and crush the cellophane up against the top of the needle. Now fasten the ruffle thus formed around the candle holder with spool wire.

Pumpkin Nut Cup

Cut a 10-inch square of light orange crêpe paper. With the grain of the paper, gather in center and tie with spool wire. Fold in half at the line of the gather so that you have a double ruffle. Arrange the fullness evenly to form a pumpkin. Gather the two single edges ½ inch from the top and tie with a 6-inch piece of spool wire. To finish top, cover the wire with jade green crêpe paper and wind it around a pencil to represent the vine. Paste the base of a medium-size nut cup to the inside of the pumpkin, and fasten a witch or a cat cut-out at the top.

Plate Doilies

Simple plate doilies cut from crêpe paper in circles the desired size are very charming. They are dainty and decorative and can be cut in any color to harmonize with the rest of the table setting. In this Hallowe'en table, the plate doilies are green, as relief against the orange and black of the other decorations. You can use a plate, or a Victrola record, or any circular object, as a pattern in cutting the doilies. Then cut a fringe all around about 1 inch deep.

Table Centerpiece

If you decide on a Hallowe'en party in the witch's back yard, the most important problem of the table has been solved for you—that of the centerpiece. The materials for this jolly centerpiece come all packed in a box that may be set up in two minutes. There is the pumpkin which you can blow up, the Hallowe'en moss on which he rests, the witch's old fence, and a number of cut-outs of witches and cats and the like to be placed around the table. There is even a table cover with silver stars and gamboling black cats, which you may use if you do not use a cellophane cover.

Fine china and glass

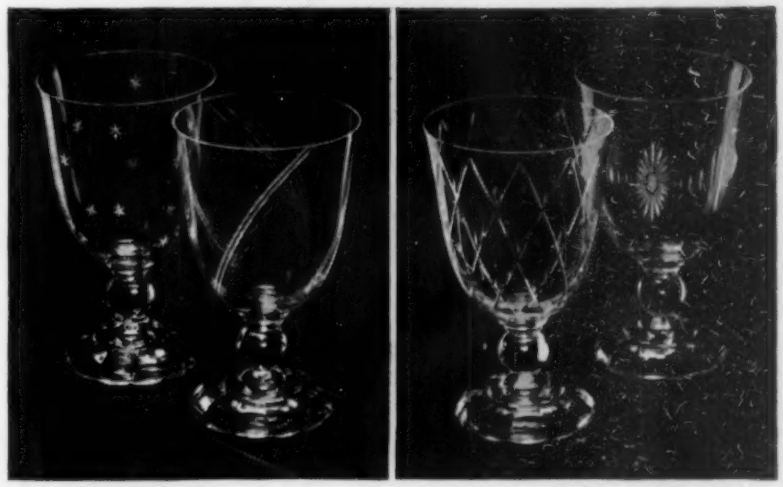
[*Shown on page 286*]

Exotic to a degree are the pink and gold Venetian glass goblets with sea horse stems, from Carbone shown across the center of page 286. A Fostoria goblet with slender stem comes in colors, while etched designs are applied to two pieces from Oneida Glass, the second with stem in color. The last two goblets, from Heisey, carry much of their design interest in the stems themselves.

The service plates at the foot of the same page differ nicely, one from the other. The first, in formal elegance, is from Schuman. The second, characteristically Wedgwood, has a simple dignity, while the third, from W. S. George, is quite cottagey with its flower design. Wedgwood has done the severely classic plate next to the last, and the very last, from Theodore Haviland Company, provides one of the all-over patterns of perennial delight.

VICTORIAN

THE LOVELIEST GLASSWARE DESIGN IN YEARS



NATIONAL • METEOR MANHATTAN • EMBASSY

No photograph can do justice to the graceful beauty of Fostoria's new Victorian design. Nor can it capture the diamond-like brilliance of the rock-crystal, the delicate tracery of the hand engraving, or the deep radiance of Fostoria's three charming new colors—Burgundy, Regal Blue and Empire Green. Victorian was created to carry the deeper color tones now so definitely the vogue in household decoration. Look for this loveliest of all glassware designs in the stores . . . and see Fostoria's countless other contributions to the graciousness of the home.

The Victorian line includes stemware for all purposes, service plates, and a full assortment of odd and fancy pieces. Colors are Burgundy, Regal Blue, Empire Green, crystal, and combinations of color and crystal.

FROSTED BASE: NOTHING LIKE IT MADE IN THIS COUNTRY

Fostoria Glassware

Fostoria

THE GLASS OF FASHION

Now SMALL HOMES CAN HAVE RADIATOR HEATING IN *every room*

A typical installation in a small home, with the Arcola itself furnishing heat for the living room and radiators for heating the other rooms.

NEW ARCOLA AS LOW AS $99.50 Including Radiators Plus installation

THE NEW
ARCOLA
AMERICAN RADIATOR HEATING

Even the smallest homes now can enjoy carefree, healthful radiator heating in every room with the new Arcola. No cellar required. The New Arcola can be quickly and easily installed either on the first floor or in the basement without home alterations.

This amazing new Arcola heats not only the room it is in but maintains a circulation of hot water through connected radiators to heat the other rooms, too. It burns any fuel economically and requires no more attention than a single stove.

AS LONG AS TWO YEARS TO PAY

Just think of it! The new Arcola (including the necessary American Corto Radiators and adjuncts) is priced as low as $99.50, depending upon size, plus installation. And you can take as long as two years to pay for it on convenient monthly payments. For larger homes, ask about other American Radiator heating. Don't put up with old-fashioned heating any longer! Use the coupon to get the facts!

FACTS ABOUT THE NEW ARCOLA

The New Arcola is a scientifically designed hot water radiator heating system made in sizes to heat 2, 3, 4, 5 or 6 room homes, small buildings—stores, barber shops, restaurants, garages, lodges, theatres, etc. The Arcola itself furnishes heat for the room it is in and takes the place of one radiator. Hot water from the Arcola is circulated through connected radiators in other rooms to provide warmth and comfort throughout.

The New Arcola is finished in attractive, durable maroon enamel with black trim. It is equipped with the Ideal Automatic Heat Regulator which automatically adjusts the drafts.

NRA WE DO OUR PART

MAIL THIS COUPON TODAY!

AMERICAN RADIATOR COMPANY 40 West 40th St., New York, N. Y.

Tell me about the New Arcola. Number of rooms to be heated_____

Name_____

Address_____

City_____ State_____

AH-11

Theodore Meyer, architect *Richard Averill Smith*

Interesting wall treatments

R. A. Smith

There is a glowing warmth and real personality about a room with a background of rows upon rows of fine old books with their mellowed bindings and new ones of more brilliant colors

Walls finished with wallpaper, particularly that having a definite pattern, require very little decoration in the way of pictures

Very original in the way of kitchen decoration are these conventional motifs applied to the cabinet. Kitchen of Orr S. Zimmerman. Photograph by Russ Cooke

A "lot of house" for $12,000

[Continued from page 298]

The kitchen with linoleum floor and walls, has cross ventilation as has every other room in the house, and the casement window over the sink provides a one hundred per cent opening.

Downstairs in the basement, the air-conditioned heating plant is located under the breakfast room, a central position, which makes it more efficient and permits the use of the living room chimney for another fireplace in the recreation room. The laundry is under the kitchen and has a lot of light.

On the second floor there are three bedrooms and two baths. The bedrooms are quite large, allowing for uncramped furniture arrangement and all are light and airy. In the hall, there is one linen closet with drawers and shelves and two in the front part of the hall. This space is large and light enough to be used for sewing.

The house, about seventy-three feet long and built on a lot with a one hundred or one hundred and fifty foot frontage, promises to be a complete home providing for all the family's wants.

Adventures in self-expression

[Continued from page 279]

along one wall, the mantel painted ivory to match the rest of the woodwork. The paper has a large diamond-shaped pattern in pale gray on an ivory ground, and is entirely too formal to use with pine and maple, but it had to be accepted as it had just been put on and the owner would not re-paper. It was decided to furnish this room as a combination living and dining room; a budget of fifteen hundred dollars was settled upon for the entire apartment, and the actual task of selecting the furnishings was begun.

There were certain very definite things which these two young people wanted as a matter of comfort. Among them were a very large, very soft sofa, and some equally comfortable chairs. They are both tall, and complained that the average seat is not deep enough for them. I ventured to suggest that such pieces be of first class construction, even if it seemed to cut a big slice from the budget, for nothing is poorer economy than cheap springs and filling. They decided that for these and for their living room curtains they would consult our old friend the decorator, who is especially gifted at combining colors and who also has a very nice way of working along with his clients' ideas.

I wondered what colors they would choose, and dropped a chance question. The reply was prompt and unanimous. "Lots of red." The finished apartment owes not a little of its charm to the color scheme that was eventually worked out, which is a blending of Spanish red, soft blues and greens, and touches of yellow. The keynote is the chintz of the living room over-drapes, which has a background of the Spanish red and a gay and interesting design of large Chinese vases in blue, green, and yellow, containing bouquets of bright red flowers and green leaves. At the base of each vase sit two little Chinese boys dressed in blue and green. The drapes are edged with a narrow band of blue and yellow checked linen and they hang straight from a simple brass rod. Glass curtains are of a heavy loosely-woven material in string color.

The sofa was made to order and I gasped when I saw it. I was certain such a large piece would ruin the room, but I kept my doubts to myself and in the end I was proved mistaken. Covered in Dundee canvas, which resembles homespun in effect, in a deep soft blue, the welts of the same material in Spanish red, and with a trim plaited six-inch ruffle of the blue and yellow linen around the bottom, it stands against the long wall opposite the fireplace as though designed for the spot. Two huge loose pillows of the linen add comfort.

There are two easy chairs, one a wing chair covered in Dundee canvas in dull green, also welted in Spanish red and with a small arm cushion of the drapery chintz for color accent. The other chair has a large ottoman to match and both pieces are covered in the chintz. The upholstered pieces and the draperies cost five hundred dollars.

We spent days searching for a pair of old dining tables, with no success. We had about decided to buy one and have a duplicate made of old wood, when a friend learning of our plight, insisted on lending a pair of his which were in storage. They are lovely things, of curly maple, with walnut inlay, and the young people wanted to buy them, but the owner said he would sooner think of parting with his right arm, and we did not blame him. One table stands in front of each large window, and when necessary the one at the dining room end is opened up for meals. By placing the two together twelve guests can be accommodated.

The next item on the list was a secretary, and here we were challenged by the budget. Old pine or

[Please turn to page 316]

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House in Seattle, Washington. Architect, Arthur L. Loveless. Associate Architect, Lester P. Fey. Roof and siding stained with Cabot's Creosote Shingle and Wood Stains

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A UNITED HOTEL

Homemaking around the globe

[Continued from page 291]

would dissolve under the first monsoon, and the entire house melt away in the first twenty-four hour rain.

Everything arrives at once, and is unloaded in what is apparently the greatest confusion. The noise is simply terrific. Everyone argues with the maestry, and he fiercely and joyously joins battle with coolies and cartmen alike. It is a grand spectacle to see him, mounted precariously upon a pile of bricks, shouting first at one and then the other, with violent gestures of the black umbrella from which he is never for one instant separated. At times it seems that everyone will go on strike, and you will be left desolate. But the arguments always end in laughter and finally the work begins.

The men who are to dig the little twelve-inch ditches for the foundations stand astride the spot and bend nearly double over their mamooties. A mamootie is a narrow spade with its short handle turned back upon itself. Digging with one of these inventions is a back breaking art. But the dirt simply flies. Wives and daughters carry it swiftly away. A baby on one hip, a basketful of dirt on the head, and laughter and song everywhere.

As rapidly as the ditches are finished, the brick laying caste put down the foundation. Meanwhile under the cashew nut trees the floor is being made ready. From the Cuddapah District, we purchase slabs of Cuddapah stone. Polished, it is like black marble. But polishing is an expensive business, so our slabs are left in their delightful soft gray dress, and chipped just enough to fit each other easily. Hard, hot work, but singing lightens the labor.

The carpenter caste is working meanwhile, under the mango trees, preparing the casuarina poles. A simple process of trimming them to even lengths. The silky red-brown bark is not removed of course. Then every pole, destined to stand in the ground, must be dipped for eighteen inches of its length in boiling tar, as a hopeful preventive against the white ants. Our compound is sandy soil, and simply infested with the ravenous creatures. Thatched huts are their delight, and once we are established, the sweeper woman's most earnest daily duty is to tap every post in the house and inspect them with an eagle eye for the tiny telltale trail which means destruction unless swift action is taken.

The families who plait the sidewalls of the house make a brilliant splash of color under the tamarind trees, as they leisurely settle to their long day's work. Shining brass pots containing the mid-day rice are piled against the shaggy gray trunks of the trees, while the numerous babies are suspended from its branches. One of Mother's scarlet sarees makes a splendid cradle, and a wrinkled grandmother, too old to work, occasionally gives each gay bundle a little push. There they swing all day long, like giant scarlet blossoms.

The men and women work together in plaiting the leaves, and swiftly the soft fronds shuttle to and fro, slip, slap, slip, slap, all day long, as with amazing speed the walls take shape and are piled against the trees in measured sections.

Soft gray stone for the floor, casuarina posts for the frame, plaited cocoanut leaves for the walls, and untrimmed cocoanut leaves for the thatched roof—how swiftly the house takes shape before our admiring eyes. The maestry is everywhere, urging on with sound and fury his laughing, chattering groups of workers. Children, too old to be swung in cradles from the trees, and too young to work, are in the midst of every group. Marigolds in their hair, a silver chain or string of bright beads about their waists, their little brown bodies shining in the sun, they are a joyous sight. "A day without children is rice without salt." Time is wasted perhaps in admiring their pranks, or removing them from danger, but what of that. What is to be finished today will be finished today. The rest must wait its turn of the wheel of fortune.

And so though no one seems to hurry or to take much trouble, and there is much laughing and talking, the foundations are finished, and the casuarina posts set in place. Huge balls of twine are tied to the waists of lithe young men, and they run up fragile bamboo ladders. More poles are gridironed to make the rafters, and swiftly tied into place—and like magic, there stands the skeleton of our house. We admire it and the workmen admire it and all agree that it is to be a very pucca house. A few days more, and the walls are plaited to the last frond. Piles and piles of fresh cocoanut leaves appear and are so quickly laid one on top of the other for the thatch, and intricately and securely tied. The roof finished, the workmen scramble down, and everyone helps to lift the walls in place. They are tied to the casuarina poles. The children and the women hastily gather every scrap of leaf and wood for the evening fire. The maestry makes a final inspection. We make a final inspection. The maestry says it is pucca. We say it is pucca. Everyone laughs. There is then a final triumphant procession to admire everything again, and at last the tumult of paying the daily wage. The babies are lifted from the cradles, and we stand and watch the homeward trek of our friends, the workmen, babies on their hips, brass food pots on their heads catching the last light of the sunset. No builder of a palace ever gazed more happily at his handiwork, than we at our little house built in such a short time of casuarina, cocoanut, and a ball of twine.

We tried to prove that even the sort of house the outcasts live in could be lovely if planned carefully and a little money spent upon flowers. Note the magnificent Tamarind trees in the foreground

For the home craftsman—William Longyear

Your name post and how to make it

AN IDEA, a few materials, and a few tools are the requisites for making a name post. The idea for the design may be suggested by your name, the location or type of house, or some personal association.

The few materials used should be durable to stand year-round weather. The post, if rustic, should be of cedar or hard wood. If the post is procured from a lumber yard (4x6 or 6x6) secure the advice of the lumberman as to the best kind available for the purpose. A few cents worth of creosote stain adds tone and long life. After the creosote is well soaked in and dry, smear on white paint and rub off almost entirely while still wet. This adds an aged quality. You may also adz-mark the post slightly with a hatchet if you chop with the grain.

The name board should be approximately 4″ x 15″, of hard wood, stained dark for light lettering or painted white for dark lettering. If you do not feel capable of doing the lettering yourself take the board to the local sign writer or high school art department. Plain Roman capital letters about an inch and a half high are best. Several coats of good varnish over the lettering will preserve it. The name board may be fastened to the post with simple iron brackets or screws.

The crest of the post may be ornamented by a marine lantern either the cylindrical or even more quaint globular kind. In the August issue of THE AMERICAN HOME is a picture and a description of my own name post and the method of lighting it.

The method of setting the post is important. Dig a hole three or four inches larger in diameter than the post and several inches deeper. Keep the sides of the hole firm and vertical to act as a form for concrete. Mix a water pail of cement with two or three pails of clean sand, crushed stone or gravel. Add water and mix all with a hoe or shovel to a thick slightly "runny" consistency. This mixing may be done on a cement garage floor or in a box. Wash all tools and floor immediately after using. Below the ground level on the post drive a dozen or two very large nails. These should be driven in only half way to act as a grip for the cement. Set the post into the hole, make it vertical with a weighted line or a level and pour cement into the hole and around the post. Tamp the cement well with a hoe handle and finish off slightly above the ground level. The cement when hard (in about 12 hours) holds the post firmly into position and preserves the base which would otherwise disintegrate.

In finishing, plant a woodbine, a mugho pine, iris, or shrub to blend the base of the post into the landscape.

Road's End, the post illustrated below, has iron brackets to hold the name board. They may be very inexpensively made by your local smithy. Just show him this picture. Robbins' sign post holds two birds drawn on a ¾-inch board and cut out with a band saw at the local wood worker's shop. The oar may be painted white or left gray and weather-beaten for light letters.

This

FREE BOOK

TELLS YOU HOW TO MAKE YOUR WINDOWS

Style-right

HAVE you, like so many women, been content for several years with old style draping effects at your windows? Then why not modernize your window draping treatments at very moderate cost?

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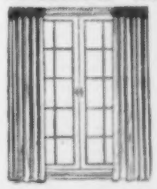

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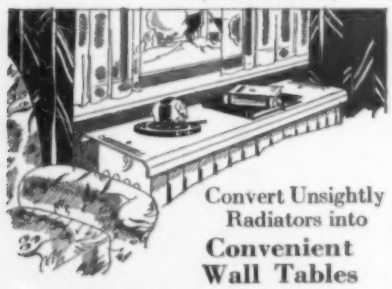

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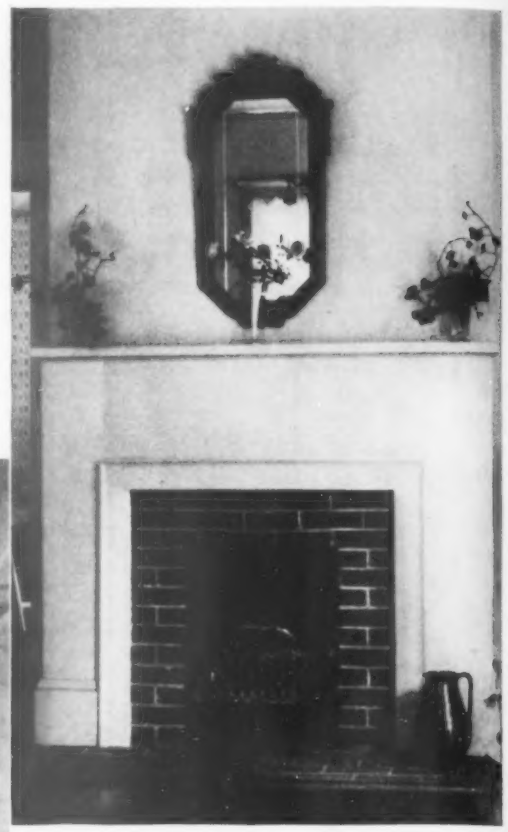


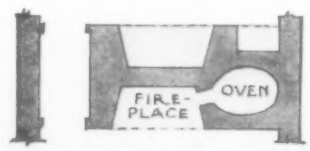
AN OLD-TIME FIREPLACE

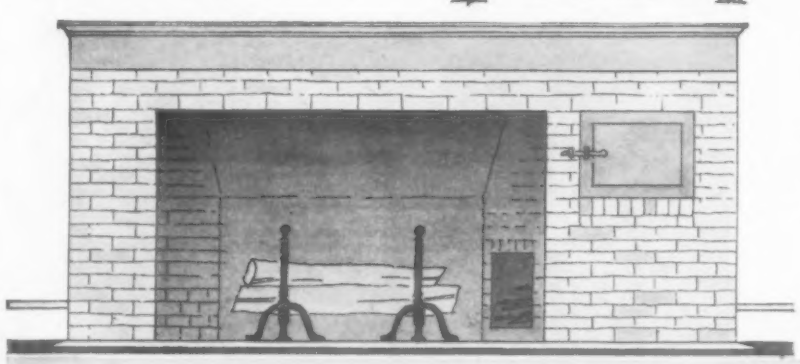
I am planning to build an old-time house with a very large chimney and fireplace. I wish to put in an oven like was used in bygone days. Please give me a sketch showing how this was built in the chimney and how it was heated enough to bake.

I have not had occasion to design a fireplace of this type and I very much doubt that any have been built during recent years. Photographic records give us very little knowledge as to how that particular type of fireplace was built. E. Guy Dawber, architect, in *Old Cottages, Farm-Houses, Etc., In The Cotswold District,* tells us that "The bread oven, in which the fagots were burned, generally opened out of one side of the fireplace, and was sometimes built in the thickness of the wall, or else jutting out in the form of a semicircle with a small roof over it." One of the examples being like this in plan.

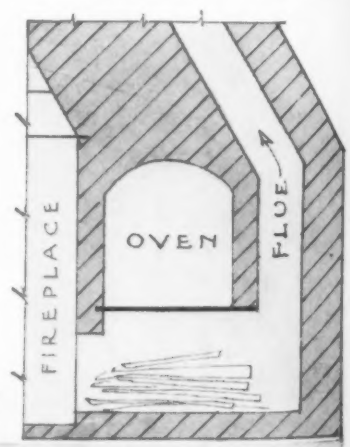
We also find in *The Colonial House,* by J. E. Chandler, "back of the fireplace were the ovens, having apertures of varying shapes some were used to keep things warm when already cooked, sometimes inserted into the jambs of the fireplace."

The fireplace shown below is designed along the lines of one which is to be found at the Wayside Inn, South Sudbury, Mass. In this one, however, I have indicated my idea, drawn from the above descriptions, of how the oven was heated. Theoretically the idea may be good. Practically, it may be all wrong. It is possible that one of our readers has a fireplace with an oven in his house, and could tell us exactly how it should be designed.





ELEVATION OF FIREPLACE



SECTION THRU' OVEN

FIRST AID TO THE FIREPLACE

If a room has a fireplace at all it is almost sure to be the most conspicuous thing in sight. If the fireplace is handsome, well proportioned, and properly treated you have a good start towards making the room comfortable and perhaps beautiful; but if on the other hand it is ugly, out of proportion, badly trimmed, and out of harmony with the rest of the room, there is little that paint or paper or decoration can do to obscure the eyesore and it will continue to be a source of annoyance.

Unfortunately remodeling fireplaces is usually expensive and

[*Please turn to page 316*]

$ Dollar Ideas $

When Boiling Fish

A little vinegar poured over fresh fish before boiling it keeps it from breaking into bits. Mrs. W. S. Lund, Bloomfield, New Jersey

A Place for Toys

To keep the yard cleared of the children's toys have the top of the bottom rear porch step put on hinges. This provides a convenient place for them, and is within reach for the children. Agnes Murphy, Rochester, N. Y.

Utilizing Orange Skins

There is a jar on my kitchen table into which go the skins of oranges after extracting the juice. As my family has the "orange-juice-for-breakfast" habit, it is less than a week before I have enough skins saved up to make any of the following: Candied orange peel, orange marmalade, orange and apple jelly, or just plain grated orange rind for use in cooking and baking. Mrs. W. F. Werner, Franklin, Mass.

The Practical American Home Woman

The practical American Home woman knows that "a penny saved is a penny earned." In these days of budgeting and stretching the dollar until its purchasing power equals that of two, the housewife will save many a penny if she provides herself with a tool box. She can, with a little practice, do many of the odd jobs which will cost her a pretty penny, if she sends for the handy man of the neighborhood and pays him by the hour.

In her tool box or on a shelf near it, should be several common tools. They cost but little and the advantage of having them at one's finger ends are far beyond the expense. There should be an ax, a hatchet, a claw hammer, a saw, a mallet, large and small screw drivers, a chisel or two, a small plane, a pair of scissors, a pair of heavy shears, a jack knife, a steel tape, a small square, a folding rule, a small level and several files. Besides the tools, there should be nails of different sizes, two sizes of staples, hooks with hook-eyes, knobs, large and small, many lengths of screws, emery paper and an awl.

The small articles are most convenient when kept in a wooden box made with divisions to keep the various sorts apart.

The woman of the house should also have in a convenient place electric light plugs, several extra fuses, a roll of electric cord, a couple spools fine wire, a good whetstone, a carpenter's pencil, chalk, both blue and white, a can of glue, a roll of mending tape, common sized washers of both rubber and metal.

Many of these things can be bought at a "Five and Ten," and as enumerated may seem like a cart load, but in reality they are not many. Each article can be used by any woman who makes up her mind to do a little repairing at a minimum expense. Dorothy C. Retsloff, La Mesa, Cal.

Decoration for Birthday Cake

Departing from the conventional, I used recently on my son's birthday cake, flags of various states, including the Confederate flag, instead of candles, which proved to be a very attractive centerpiece and much admired. A prize might well be awarded the one guessing correctly the greatest number of states represented by the flags. Mrs. A. T. Goddin, Richmond, Va.

Substitution for Frog

There I stood at the kitchen sink with several vases, a half dozen frogs, and a lovely array of flowers jammed back into the two-quart fruit jar. I wanted to use the tall modern black vase because of its simplicity and the manner in which it reflected rich masses of yellows, reds, purples, and greens. But try as I would the flowers most sank out of sight in the vase, and not a frog I had would work. Those stems needed to be at least six inches longer. A thought! I crinkled up several pieces of waxed paper and put them in the vase. Lo! it worked. I was able to arrange the flowers just as I wished; and, after they had served our eyes with beauty for several days, I found the waxed paper still on duty. Henrietta Harris, Oxford, Ohio

For Worn Cellar Stairs

When cellar stairs have become hollowed by years of service, they can be made better than new by covering with a remnant of Grade "A" linoleum, sold by department stores from time to time at very low prices. First, fill in the worn places with felt base glued down. Then mark and cut the linoleum into strips the exact size of the treads. Cement these to the treads with linoleum cement, or ordinary varnish will serve as well. The entire cost should be less than two dollars. By using brass nosing strips an especially neat and permanent job will result. Mrs. Charles J. Pollard, Buffalo, N. Y.

Cocoa for Chocolate

When substituting cocoa for chocolate in a cake recipe calling for chocolate, three tablespoonfuls of cocoa and one half tablespoonful butter is equal to one ounce chocolate. The butter takes the place of the fat in the chocolate. Mrs. Hugo Gersten, Harmonsburg, Pa.

Utilizing Worn Sheets

When sheets wear out in the middle, use the ends to make slip covers for feather pillows. Fasten open end with dress snaps. This will keep ticking clean indefinitely. Put regular case on over this. Mrs. E. C. Thompson, Flint, Michigan

Seeing is Believing

When cooking dumplings or any other food where one is not supposed to lift the lid of the kettle until the cooking process is finished, try using the lid from your Pyrex baking dish. The process can be watched without lifting the lid. Mrs. J. L. Dougherty, Rocky Hill, N. J.

My Garden Slippers

Like every other woman who potters around a garden, I have ruined many pairs of slippers. Of late I have taken to wearing bathing slippers of rubber. My feet do not get damp, there are no leather soles to rot, and best of all I turn the hose on my slippers and wash them clean in a moment. M. Lott, Baton Rouge, La.

When Hemstitching

When drawing threads for hemstitching or drawn work on closely woven materials, such as pillow tubing, sheetings, cambrics, etc., I have found that rubbing the material in line with the threads to be pulled with white soap makes the threads pull easily and avoids the continual breaking and picking up of threads, that so exasperates one in getting the first round of threads pulled. Mrs. R. S. McCormick, Napoleonville, Louisiana

To Lighten Dishwashing

When pans and kettles must be scraped, you will find that they come clean more easily if you scrape with a fruit jar lid instead of with a knife. Grace Lowery, Blue Mound, Kansas.

You may be **cutting your rugs in half** *(without knowing it)* in either of these 2 ways

1 ***Any rug without Ozite is only half a rug!*** It isn't as soft as it should be. And it lasts only half its proper life! Better to cut the rug in half and protect part with Ozite, than to do without Ozite entirely!

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• Genuine Ozite now comes in 2 weights—Gold Tape Ozite (heavier weight) and Silver Tape Ozite (lighter weight)—identical in quality. Look for the name impressed in fabric. Sold wherever rugs and carpets are sold.

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Please send me a sample of new improved Ozite Rug Cushion, and your free booklet, "Facts You Should Know About the Care of Rugs and Carpets."

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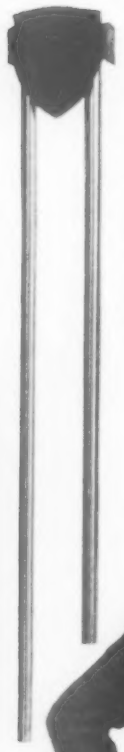
Of interest to you?

So many exciting new things come over an Editor's desk, things we would like to show you while they are still news, that we have decided to devote this space each month to tell you of them. Obviously, much of it will be relatively unimportant, as compared to the major subjects treated in the magazine pages themselves. But isn't homemaking itself just such a hodge-podge of big things and little things, important things and exciting frivolities? We find it so, and after selecting a new Oriental for the living room, we can get just as excited over a shiny new copper pot or a trick gadget for doing massacre to a grapefruit. So here goes—another hodge-podge of things we think will interest you.—THE EDITOR.



Instead of the harsh clang of a bell, soft chimes can now announce the guests at your door. The General Kontrolar Company, Inc., has brought out the "telechime," an electric door chime, which can be installed in a second by almost anyone, without change of bell wiring or of excavation in the wall

Now you can entirely change the appearance of your room, for a party or merely for variety, by the Stroblite method of color change and filtered ultra-violet lighting. You can treat walls, furniture covering, lamps, wood—all the things in a room—without any alteration to the things themselves, and when the light is switched on, you have a new effect

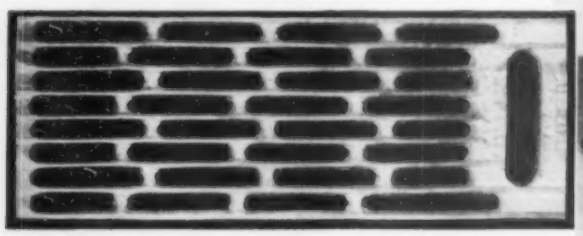
Immediately above is a corner of a room in ordinary daylight or under regular lighting. At the right, above, is the same corner under ultra-violet light. The scene has shifted, we are now deep down under the sea, exotic fish and sea plants glow and shimmer in brilliant colorings, and anything can happen! Alexander Strobl, consultant on spectacular lighting, has originated this unique idea

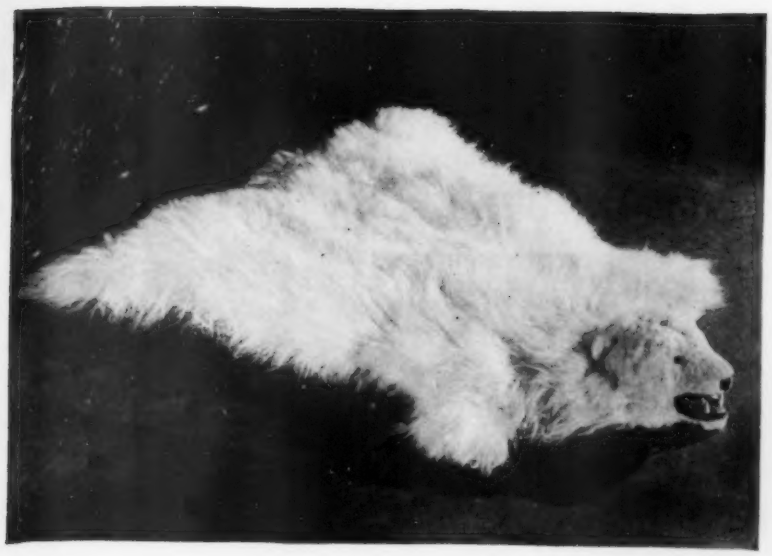
Upon receipt of two 3c stamps, directions will be forwarded for making this crocheted jacket and tam, which would be striking in a dark color with brilliant stripes to form the border. An excellent idea for wear beneath leather jacket or raincoat. Designed by Osma Palmer Couch

For the room of the 18th-century style is the game set illustrated, from Stix, Baer, and Fuller. Both table and chairs follow the Chippendale tradition, and have the fine, simple lines that are in vogue

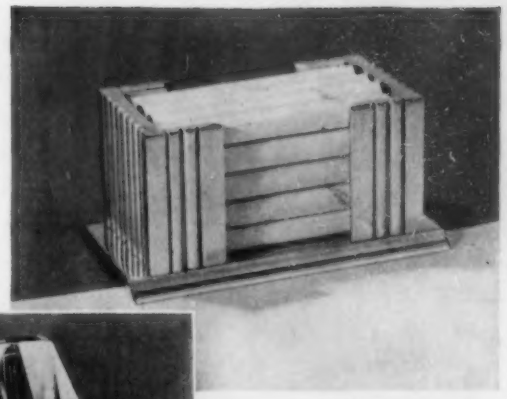
The object at the right, below, looks like a radio, but in reality is an air circulating heater introduced by the Westinghouse Electric and Manufacturing Company. By blowing a volume of air through the heater coils concealed behind the grille, and circulating it through the room, it raises the temperature gradually and evenly. It is styled in lustrous black with chrome-plated trim

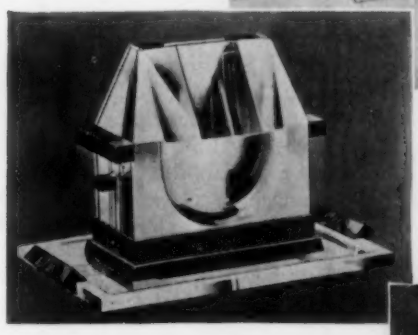
Slip-Grid sounds like something to do with football, but is really a clever new device to prevent ice trays in electric refrigerators from freezing fast in their places. Now you can put away your knives, hammers, and picks, and spare your temper! W. G. Lemmon & Co., Ltd., are responsible for this convenient gadget





Things are not always what they sound, and the chromium "Smoke Stack" at the right, is an ingenious cigarette holder. It holds a complete pack, and every last cigarette can be removed easily. From Chase Brass & Copper Company





Now you can watch your toast toasting! There is a glass window on each side of this electric toaster. Designed by Henry Dreyfuss for Birtman Electric Co.

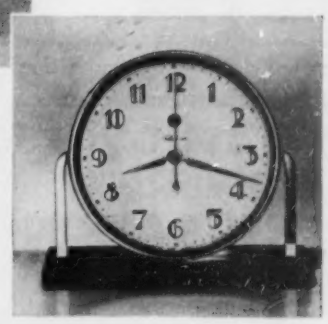
Fur skin rugs are charming in either the Colonial interior, or in a room of modern design, where the texture is particularly appropriate. Rugs like the one above, in natural black, white, or gray, permanently mothproofed, come in a size about 54" x 48" and also in 70" x 54". From Sunny Crest Farms

Another member has been added to the Celotex family, and has been named Celotex Rock Wool Batt. It is designed to furnish insulation where this alone is required, without any structural quality. Wall-thick, it comes in a size to fit snugly between studs, joists and rafters. From the Celotex Company

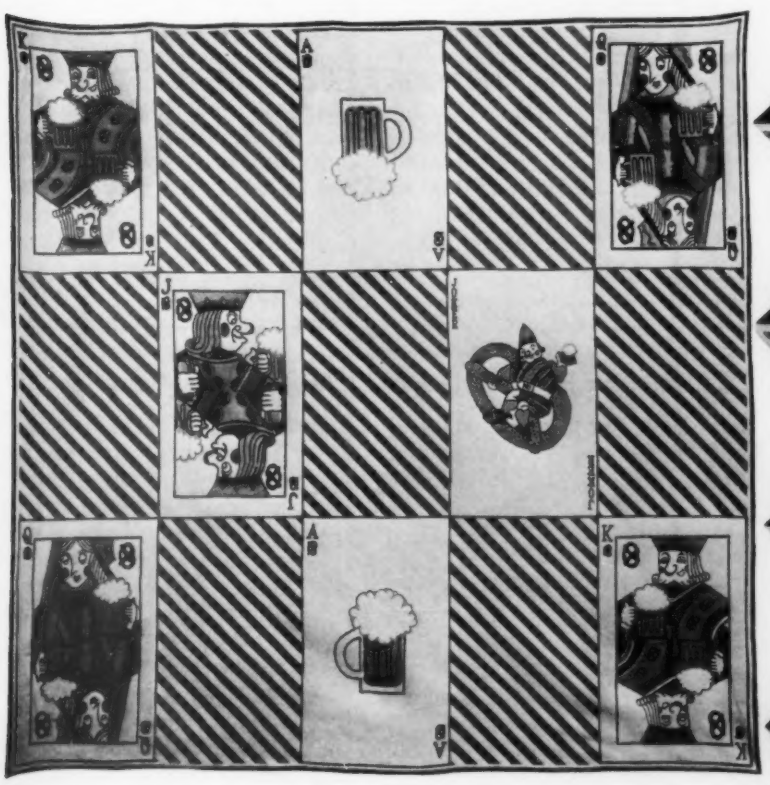
Black and chrome or gold is the smart color scheme of the easel-type electric clock at the right, with its easily visible numerals. This makes an excellent desk clock, or would be convenient in a bedroom. A General Electric product

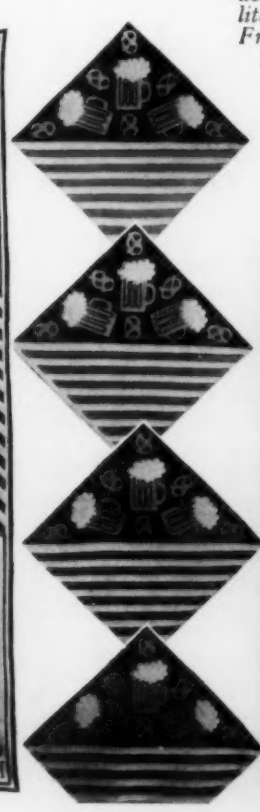
A new clock, shown at the left, has been designed to accord with the modern practice of mentioning time in terms of numerals, and therefore substitutes an arrangement of numerals for the conventional round face

The case of the clock above is brown Textolite with bronze inlays. From the General Electric Company



There is no doubt about the date of the bridge cloth and napkins, below! "Suit of Pretzels" is the name given to this party accessory, which comes from Mossé, Inc. The napkins are shown at the right





Distinctive appearrance marks the Telechron self-starting electric clock shown above, which comes in chrome or gold finish on a black base. Large numerals, easy to read

A little bell worked into the design of this brass candlestick makes an interesting novelty and a practical one, besides, for with it you can announce dinner or call the maid. Adolph Silverstone

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Your house—its care and repair

[*Continued from page 312*]

though we realized when we took the little house on Parkside Drive that something would have to be done with the fireplace, by the time the absolutely necessary things had been budgeted we had almost no money at all. Still something had to be done. Ours was probably the worst appearing fireplace ever put together by a jerry-builder. The insignificant little "fire hole" was made more consciously small by the wide expanse of bright red brickwork which seemed to cover the whole end of our living room. The overlarge mantel projected from the wall a foot in all directions, interfering with the trim of the door to the den on one side and almost colliding with the front door on the other. It seemed as though the corners should have red lanterns hanging on them, as they were certainly a menace to traffic in the room.

Limited by funds, it seemed out of the question to rebuild the fireplace itself, besides as the brickwork was clean and not smoked up we assumed that at least the draft was right and perhaps should not be disturbed. After making several drawings we selected one that seemed to offer a solution. The mantel, of course, had to come off, but it could not be omitted entirely as this left a four-inch ledge of unfinished brick. This ledge was trimmed with a narrow, one-piece board with a minimum of overhang, a small "ogee mould" covered the joint between the mantel and the brick. A simple four-inch trim with the same small ogee mould around the edge was used to trim the opening itself and this was set back to show only a reasonable amount of red brick. The narrow trim around the opening and the narrow mirror above the mantel seemed to give the fireplace some size and width by contrast. The rest of the brickwork was covered by a thin coat of finish plaster and the paper was brought right around to the trim over this plaster.

After I had completed my drawings I took the matter up with our repair man who was doing the rest of the work. He figured on the back of a board that if he could use the old mantel lumber to make the trim he could do the job for $4.00, not including the papering which was included in the cost of redecorating the rest of the room. I closed the deal at once.

While this is not the long, low fireplace of my vision where cord cut wood has plenty of room; where a mastiff sprawls full length on the hearth and pricks his ears at the crickets' song; it is quite an improvement and will have to do for a time. Besides, I have no mastiff.—G. L. REED.

Adventures in self-expression

[*Continued from page 309*]

maple secretaries had their price. One day we chanced upon a collection of odds and ends, and among them was a secretary which my daughter loved from the first, and which she eventually bought. Because it was made of inferior wood, probably whitewood, I forgot my resolve and urged her to look further. But, as days went by and we found nothing, I realized that her point of view was sound.

"The lines of it are good," she argued, "and it is only forty-two dollars. I can get it refinished for ten or fifteen more, and it will do for a few years until we can pay more. After all, we are not attempting to buy museum pieces, but just old things that look homelike."

When it was refinished in a warm maple tone, and the inside painted the same turquoise-green that is in the chintz, it was lovelier than I had ever dreamed it could be. Someone, years before, had put many hours of careful, loving labor into it, and in its present setting it strikes just the right note of comfort and permanence. I predict that it will be a long time before they will want to part with it, it has such an air of having always "belonged" and is an ideal place for the set of French peasant china of modern design, with red and blue plaid border.

A pine blanket chest, six Pennsylvania chairs which my son-in-law stripped of paint and finished in oil, and two end tables of old pine, made by a cabinet maker, brought the expenditures up to six hundred dollars. A large jute rug of Spanish red, made to order by Virginia mountaineers, added on a hundred more.

Son, who was temporarily without funds, gave them as a wedding gift his radio, of good make but encased in a very ugly cabinet. It was gratefully received and the old case replaced with one which the cabinetmaker built of old pine, copied from an antique wine chest. This cost forty dollars with the radio installed.

The room lacks space for bookshelves, so these had to be placed in the small hallway leading to the bedrooms. While the presence of bookshelves is always an addition, without them this room still maintains a homelike and inviting atmosphere because of the abundance of cheerful color and the mellow tones of the old wood in the furniture. Several attractive prints, the well-placed lamps, and various pieces of bric-a-brac add interest.

The gas fireplace has to be borne with, although when it is not in use, a folding card table in front of it somewhat removes the curse. After all one must accept a thirty-five dollar a month apartment as one does a plan face, emphasize the good points and strive to conceal the poor ones.

The bedrooms have been kept very simple. One, perforce, contains the painted furniture which had been daughter's. The blue satin will eventually be replaced by something more in keeping with the rest of the apartment, such as sprigged chintz.

The second bedroom is just large enough to accommodate a maple bed and two pine chests, a high one for the man of the house and a quaint low one. These were all old and, together with a first-class mattress and box springs, cost one hundred and fifty-five dollars. A vanity mirror for the low chest is a copy and cost twenty-two dollars. Curtains and the valance for the bed, were made at home and are of white and green voile edged with green ball fringe. The rugs are inexpensive rag ones in red and green.

The kitchen is in red and white, with curtains of red and white checked gingham, utensils of mandarin red enamel ware, and the little table and matching chairs which serve for breakfast are white with red trim.

The total money spent to date is eleven hundred dollars. This includes all the furniture purchased, numerous accessories, the kitchen utensils and a complete supply of bedding and household linen. There is a balance on hand of four hundred, out of which must come the price of the pair of dining tables for which we are still searching to take the place of the borrowed ones now in use.

This second adventure in self-expression is a huge success. Beauty, comfort, and convenience have been achieved, along with that rarer quality, a definite individuality. The apartment is eminently suited to the personality of the occupants and to their mode of living. In passing, it may be noted that while their start was necessarily modest, they have acquired only pieces which will give them lasting satisfaction, and which will never become outmoded.

I am more than willing to admit that I had no actual hand in these results other than as "official observer" and through the magazine propaganda which I carried on, and which bore such good fruit.

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Garden City New York

Pumpkin Gold

Clementine MacArthur Allen

One good thing about pumpkin goodies is that they do not have to be made up "when the frost is on the pumpkin," but may be done later in the season or in the winter. And what a host of good things can be made with pumpkin—from soup to dessert. For desserts and confections the small sugar pumpkin is best.

If you have never tried the pones made with pumpkin, now is the time to make them for breakfast, luncheon, or supper.

Pumpkin Pones

1 cupful cooked, mashed, and sifted pumpkin
½ cupful corn meal, scalded
½ cupful stale bread crumbs
½ teaspoonful salt
1 tablespoonful brown sugar
2 tablespoonfuls corn syrup
(or 2 tablespoonfuls molasses and omit brown sugar)

Mix well and form into long, thin cakes, wrap each in a strip of bacon, securing ends with a toothpick. Bake 30 minutes in a moderate oven. Serve piping hot. Also good cold. Cheese goes excellently with these for luncheon or supper.

Pumpkin and Rice

Use layers of thinly sliced or chopped cooked pumpkin, thick cheese sauce with little minced green pepper in it, and layers of cooked rice, having two layers of each. Top with buttered bread crumbs and grated cheese. Bake in a moderate oven for 25 minutes—or until hot, and crumbs brown and cheese is melted. Serve with hot whole wheat rolls, lettuce-cress salad, and baked apples and gingerbread.

Pumpkin Cream Cake Filling

1 cupful cooked and sifted pumpkin
⅓ cupful powdered sugar
1 egg beaten until light
¼ cupful light cream (or rich milk)
⅛ teaspoonful ginger
⅛ teaspoonful cinnamon

Cook in top of double boiler for 10 minutes. Cool. When cold, fold in ½ cupful heavy cream whipped stiff and 2 tablespoonfuls chopped candied ginger or preserved ginger. Put between layers of molasses cake, plain light cake, or between two sugar cookies. A topping of this, with cocoanut added, rounds out a really delightful surprise.

Indian Pumpkin Pudding

This is a change from the old-time Indian pudding. To make it cook together

2 cupfuls boiling salted water
½ cupful yellow corn meal

After ten minutes remove from the fire and stir in

1 cupful cooked and sifted pumpkin
½ cupful maple syrup
¼ cupful sugar
2½ cupfuls rich milk
¼ teaspoonful salt
½ teaspoonful ginger
½ teaspoonful cinnamon
Dash mace
2 tablespoonfuls orange juice
2 tablespoonfuls melted butter

Mix well, and bake 1 hour in moderate oven. Serve with hard sauce with 1 teaspoonful vanilla, ½ teaspoonful lemon, and ½ teaspoonful orange extract to each cupful.

Pumpkin Tapioca

Cook in double boiler for 15 minutes:

2 cupfuls milk
⅓ cupful quick cooking tapioca

Add:

1½ cupfuls cooked, sifted pumpkin
½ cupful sugar
1 teaspoonful cinnamon
2 tablespoonfuls preserved ginger syrup
2 tablespoonfuls preserved ginger—chopped
½ teaspoonful salt

Cook for ten minutes longer. Fold in stiffly beaten whites 2 eggs. Serve warm or cold with whipped cream, with a cube of grape, quince, or plum jelly.

Pumpkin Tapioca *F. M. Demarest*

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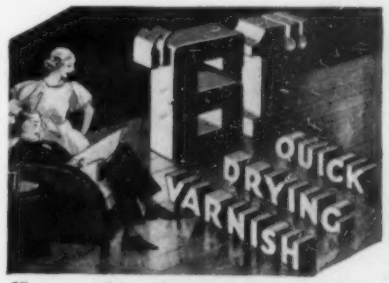

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For November 2nd, for example, you will read: *"After they have flowered, lift Chrysanthemum plants and heel them into the cold frame. Next May you can pot the side shoots that will develop."* For November 25th: *"By this time all tender bulbs and roots should be stored away in frost-proof cellars."*

With these 365 priceless, timely bits of sage advice there are scores of anecdotes, recipes and quotations that all garden lovers will hail with keen delight.

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ANOTHER GARDENER'S BED BOOK

BY RICHARDSON WRIGHT

Editor, House & Garden Magazine

Hollyhock House Pumpkin Pie Filling

2 cupfuls cooked and sifted pumpkin
1½ cupfuls light cream
½ cupful heavy cream
½ cupful brown sugar
¼ cupful granulated sugar
2 eggs
½ teaspoonful ginger
½ teaspoonful salt
1 teaspoonful cinnamon
Dash mace
⅛ teaspoonful nutmeg

Beat eggs, mix all ingredients, and beat 2 minutes. Pour into a pastry-lined plate (brush the pastry with egg white before pouring in filling). Bake 15 minutes in a hot oven, then reduce heat and bake in a moderate oven for fifty minutes. The long baking is needed to bring out the full flavor of the pumpkin. Chopped hickory nut meats are a delightful addition.

Or fill patty shells, bake, and top each with a spoonful of whipped cream with a sprinkle of chopped candied ginger, or sugar and cinnamon.

Pumpkin Chips

To each pound firm pumpkin, pared and cut in strips half an inch thick and then in pieces an inch or more in length, allow

¾ lb. sugar
2 inches ginger root
2 slices lemon
¼ cupful syrup from canned pineapple

Put pumpkin and sugar in layers in a crock or bowl and let stand 24 hours. Drain off, add ginger root, lemon, and pineapple syrup to the pumpkin syrup and cook five minutes. Add the pumpkin chips and cook gently until pumpkin is transparent, then *simmer*, watching closely, until syrup is absorbed. Lift pumpkin carefully onto plates. Let stand an hour, then put on cheesecloth covered screen or the oven racks, and dry in a very slow oven until all stickiness has disappeared. Roll in sugar and pack in glass jars. Just before serving some may be rolled in sugar tinted yellow and flavored with orange, or delicate green and flavor with mint.

Pumpkin Paste

3 cupfuls cooked, sifted pumpkin
2½ cupfuls sugar
Juice and grated rind 1 lemon
Juice and grated rind 1 orange

Cook carefully without scorching until just as thick as possible. Turn onto a platter or slab that has been brushed with oil or unsalted butter, and dry until a film forms on top, then turn out on a cheesecloth covered screen (or broiler grid) and dry in a slow oven until all stickiness is gone. Sprinkle with sugar, roll like jelly roll, wrap in waxed paper or cellophane. When about to serve, slice and roll in granulated sugar.

Candied Pumpkin

To each pound of pumpkin that has been pared, cut in one-inch cubes, and cooked in boiling water for five minutes, drained and rinsed in cold water, use

1 lb. sugar
1 cupful juice from canned pineapple
2 tablespoonfuls lemon juice
1 tablespoonful lime juice

Boil sugar and fruit juices 10 minutes. Add pumpkin cubes and cook until they just begin to soften, then let all stand overnight. In the morning drain, cook syrup to thread stage, add pumpkin and simmer until clear and the syrup is thick and almost absorbed. Drain, saving syrup for waffles or pancackes—just try it on them! Place cubes on cheesecloth-covered rack in warm oven for 24 hours.

To make a splendid confection chop some of the candied pumpkin, adding ⅓ as much candied pineapple and ⅓ as much coarsely chopped butternuts (hickory nuts or walnuts may be used, but not equal to butternuts in this confection). Mix well. Shape into small balls. Roll some in chopped orange peel and others in chopped shredded cocoanut. The three kinds make an attractive dishful.

Sunshine Conserve

Peel and chop pumpkin and put in layers with an equal amount of sugar in a crock or large bowl over night. Drain, boil syrup for 10 minutes, add pumpkin and equal amount of canned, crushed pineapple, and to each pint of the two, the juice and grated rind of 1 lemon and 1 orange. Cook until thick and clear, taking care not to burn. Add one third cupful blanched shredded almonds to each pint conserve. Turn into small jars, cover with paraffin and seal. Delicious on toast, hot biscuit, or waffles, or with sugar cookies.

Cranberries are in season

[*Continued from page 302*]

freshly sterilized glasses. Cover with melted paraffin.

Cranberry Ice

Prepare cranberry juice as for cranberry cocktail. Add lemon juice and sugar to taste. Pour into an ice-cream freezer. Pack in ice and salt, using six parts finely crushed ice to one of salt. Freeze until firm.

Cranberry Jelly

4 cupfuls cranberries
2 cupfuls water
Sugar

Combine cranberries and water. Cover. Cook slowly until fruit is soft. Let drip through a wet jelly bag. Measure juice. Pour into saucepan. Add three fourths as much sugar as juice. Boil rapidly until jelly sheets from a spoon. Skim. Pour into freshly sterilized glasses. Cover with melted paraffin.

Cranberry Cocktail

2 cupfuls cranberries
¼ cupful orange juice
2 cups water
¼ cupful lemon juice
Sugar

Combine sugar and water. Cover. Cook slowly until berries are soft. Drip through wet jelly bag. Heat to boiling. Add orange and lemon juice. Sweeten to taste. Stir until sugar is dissolved. Chill. Serve as an appetizer at luncheon or dinner.

Cranberry Ice Cream

2 cupfuls cranberries
1 cupful whipping cream
2 tablespoonfuls lemon juice
1 cupful water
Few grains salt
⅔ cupful sugar

Combine cranberries and water. Cover. Cook slowly until berries are soft. Rub through a sieve. Add sugar and salt. Stir until dissolved. Add lemon juice. Pour into tray of mechanical refrigerator. Partially freeze. Fold in stiffly whipped cream. Continue freezing until firm.

Cranberry Salad

2 cupfuls cranberries
1 tablespoonful lemon juice
1 orange
Few grains salt
1 package sweetened orange flavored gelatin
1 cupful finely sliced celery
2 cupfuls warm water
1 cupful sugar

Remove seeds and pithy membrane from orange. Chop orange and cranberries, using the coarse knife of the food chopper. Add sugar, salt, and lemon juice. Mix thoroughly. Combine gelatin and water. Stir until dissolved. Let stand until partially set. Combine with remaining ingredients. Pour into molds. Let stand until firm. Serve with mayonnaise.

Cranberry Relish

An uncooked cranberry relish can be made by chopping uncooked cranberries and an orange, using the coarse knife of the food chopper. Combine cranberries, orange, sugar, and salt in the proportions given in Cranberry Salad. Let stand twenty-four hours before serving.

Steamed Cranberry Pudding

3 tablespoonfuls melted shortening
⅛ teaspoonful salt
1⅓ cupfuls flour
2 teaspoonfuls baking powder
⅓ cupful sugar
⅔ cupful cranberries
1 egg, well beaten
¼ cupful milk

Combine shortening, salt, sugar, egg, and milk. Sift flour, measure, and sift with baking powder. Add to first mixture. Beat until smooth. Fold in cranberries. Fill well-oiled, individual molds two-thirds full. Steam twenty minutes. Serve with cream.

CRANBERRY PUFF

2 egg whites
1 cupful cranberry sauce
Few grains salt

Beat egg whites until stiff. Add salt. Carefully fold in sweetened cranberry sauce prepared according to method 1. Pour into a well-oiled baking dish. Set in pan of warm water. Bake at 325° F. until an inserted knife comes out clean.

CRANBERRY DIVINITY PUDDING

2 cupfuls cranberries
1 tablespoonful gelatin
1 cupful hot water
1 cupful whipping cream
1⅓ cupfuls sugar
Lady fingers
Few grains salt
2 tablespoonfuls cold water

Combine cranberries and hot water. Cover. Cook until berries are soft. Add sugar. Soften gelatin in cold water. Add gelatin and salt to cranberries. Stir until dissolved. Cool until partially set. Fold in stiffly beaten whipped cream. Line a mold with lady fingers. Fill mold with cranberry mixture. Let stand in refrigerator over night. Garnish with whipped cream.

Canapés for every occasion

[*Continued from page 299*]

Liverwurst made into a paste and spread on bread, toast, or crackers.

Anchovy paste spread on toast triangles and garnished with hard cooked egg yolk forced through a sieve.

Bottled pearl onions chopped very fine and mixed with Russian dressing. Spread on squares of toast with a rolled anchovy on top.

Spread toast with mayonnaise dressing and on this place a thin slice of tomato laying 2 anchovies across the tomato.

Chopped chipped beef mixed with sweet mustard pickle. Spread on toast or crackers.

Mix hard cooked egg yolk with caviar seasoning with a little lemon juice. Spread rounds of toast or crackers with the mixture and garnish with the white cut into rings.

Mix together ripe olives with mayonnaise dressing, season with a few drops lemon juice. Spread on crackers.

For olive butter make into a paste 6 minced stuffed olives, 2 tablespoonfuls butter and 1 tablespoonful mayonnaise.

For chive butter mix together 4 tablespoonfuls butter, 1 tablespoonful chopped chives and 1 teaspoonful lemon juice.

Pimento butter. Drain canned pimentoes and work into a paste stirring in 2 tablespoonfuls softened butter to 3 pimentoes.

There are delicious cheese butters made with Roquefort or Gorgonzola, cream cheese and paprika. To 4 tablespoonfuls butter allow 2 tablespoonfuls Roquefort or Gorgonzola and 1 tablespoonful cream cheese. Sprinkle with paprika.

For a fish canapé crab meat is delicious if seasoned with a few drops lemon juice and a touch of tabasco sauce.

Flaked salmon arranged in a neat mound on toasted bread or crackers sprinkled with lemon juice and topped with a dab of mayonnaise and minced parsley is a favorite fish canapé.

A small piece of any smoked fish, as herring, placed on a round of buttered toast garnished with tartar sauce is a savory bit.

Americana in the kitchen

[*Continued from page 301*]

and let cook a few minutes. Then pour the fruit and juice into the lined cobbler pan. Sprinkle over it enough sugar to sweeten the fruit—about a cup to a ten-inch square pan of blackberries. But taste it to make sure. A dash of lemon juice often helps the flavor. Break two tablespoonfuls butter into bits and scatter over the fruit. Sift over all one teaspoonful flour. Roll out the top crust and decorate with the conventional three-spray leaf effect or put on the top crust and prick with a fork so that steam can escape. Pinch the two crusts together around the edge and finish off as you would any pie. Bake in a moderate oven till brown—about forty-five minutes. Serve hot with hard sauce or cream, or serve cold with cream or whipped cream.

EGGNOG

12 eggs
1 cupful sugar
1 cupful milk or thin cream
1 cupful brandy or rye whiskey
½ cupful rum
½ cupful heavy cream

Beat yolks of eggs till light yellow; add sugar a little at a time and beat thoroughly. Then add the brandy; the rum; and the milk; next the egg whites which have been beaten till stiff; and last of all the cream which has been whipped. This is a very rich drink and often part of the cream is omitted.

Light to save your eyes!

[*Continued from page 280*]

too often, of unnecessary early eye abuses. We criticize children for reading in bad light and position when we make no provision for the better way. We wonder about our own headaches after reading and games when we have set up a situation which could scarcely result otherwise. In trying to build economically, we discard the best advice, save a few cents in outlets and lights and spend the rest of our lives paying for it.

The answer lies in introducing protective methods into the home and practising them. The advantages are by no means confined to children. The eyes never cease changing. And the benefits of eye protection are immediate and lifelong.

Best of all, the methods are simple, attractive, and inexpensive.

LAMPS SHOWN ON PAGE 280

1. Crystal and old silver make a classic lamp base, with shade of a novelty woven material, edged with tasselled wooden drops. From Miss Higgs, Inc.

2. An urn-shaped base in Lenox china comes in two delightful colors, with simple tailored shade of pleated silk. From Ovington's.

3. Pedestal and column of Italian marble with gold make a lamp of Empire style, with shade of glazed silk carrying the conventional leaf border. From Ovington's.

4. A delicately shaped Dresden base, with flower colors on white, wears a shade of lovely clair de lune in an exquisitely feminine lamp from Mary Ryan.

5. Characteristic shades of blue on a Chinese jar are carried out in the blue velvet binding on a shade of dead white. From Mary Ryan.

6. A pure white Lenox base of architectural lines has a highly personalized shade, of dotted Swiss, over parchment, with pink ribbon and pink monogram. From Mary Ryan.

7. An antique brass three-candled library lamp with real sheepskin shade can be used in the ordinary way or adjusted to give indirect lighting. From Ovington's.

8. Brass and gray-green enamel are combined for a junior bridge lamp, with pleated silk shade and ball fringe. From W. and J. Sloane.

9. Italian over-glazed pottery in off-white and wine, makes a distinguished imported lamp with an original shade of silk painted in gold and bound with rolled silk. From W. & J. Sloane.

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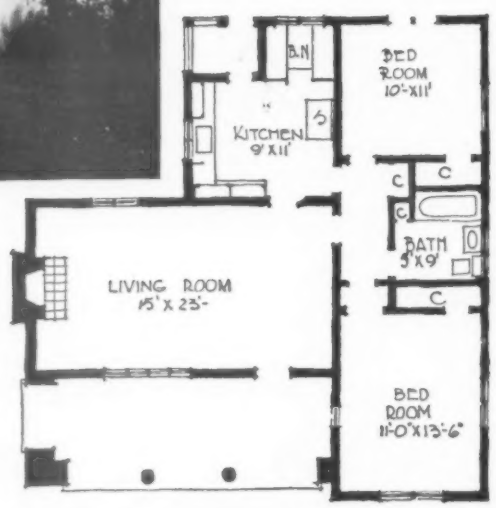
Three small houses from the West Coast

Jessie Tarbox Beals

Simplicity of form in an interesting variation of the Mediterranean type of architecture characterizes the home of Eben Banker, Santa Barbara, California, shown above. Note the solid shutters and covered motor entrance. C. B. Harner, architect.

P. H. Greene

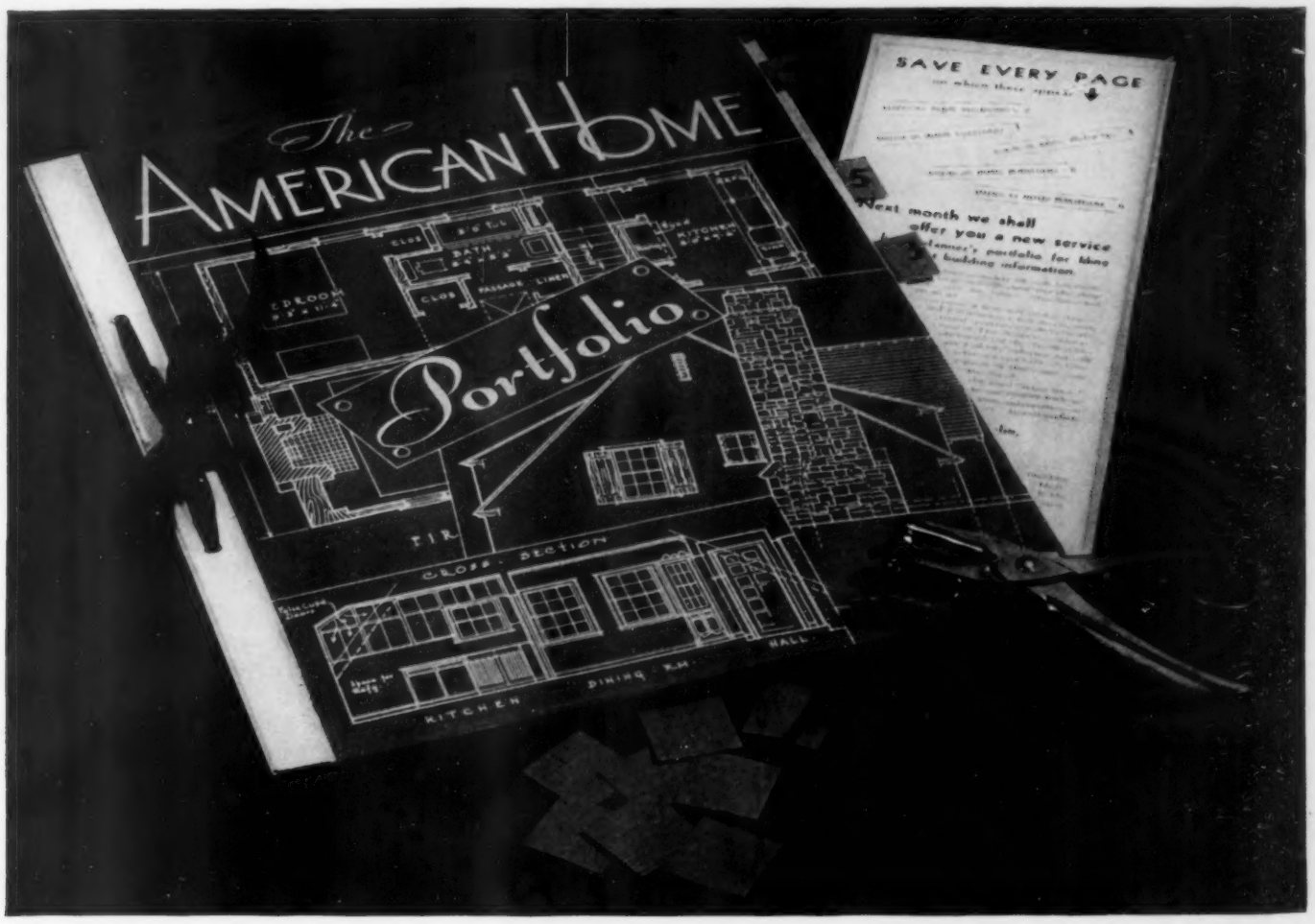
A covered porch is a delightful feature of a bungalow home designed by A. McSweebey, Santa Barbara, California. The convenient arrangement of rooms, and nice isolation of bedrooms for living quarters, has much to recommend it



A house in Los Angeles

Iron balconies and an iron grille at the entrance way, and lack of balance in shape, size, and placement of windows, gives an individual quality to a Los Angeles house of conventional form. Roland Coate, architect

The Mott Studios



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A recollection of earlier summer as we look through the window and across the garden court sets us planning now for next year. How is your garden?

Garden facts and fancies

Leonard Barron

ANOTHER year gone! In this month of November we can take full measure of our gardening activities. On this page next month we shall be saying something about seasonal decorations, with particular emphasis on the conservation of our native material. But today we look backward through the year that has gone and speculate perhaps a little bit on the possibilities of the year ahead.

Of course we are going to garden differently. We cash in on the experiences and errors of the current season. Of course the past season has been unusual. The season always is that we look at in retrospect and therein lies one of the chief excitements for the real gardener. Unexpected experiences—they may be quite thrilling—are often our lot. Simply due to the vagaries of weather. Almost universal drought in the early part of the season brought further emphasis to the remarks made in this same page exactly a year ago of the necessity of getting moisture into the soil in a manner in which the plant could use it. And then came the unexpected and uncontrollable vagaries. Waves of appalling heat intersliced with unusual low temperatures—very trying to many plants and those that triumphed through these trials during the fall months had often to endure tremendous winds of gale velocity which almost ruined the Dahlia season as a whole; did quite, in some places. But the law of averages of these happenings just lead us on to greater heights and aspirations for the following year. We hardly ever get the same trouble continuously in the same garden, nor are two seasons just alike. The season past has been a triumph for plants that enjoy above the average rather than below the average temperatures. But, taken as a whole, the gardens have been healthy and gave a wealth of bloom.

One really dependable thing of every part of the country is the recurrent glory of spring bloom from fall-set bulbs and never has the opportunity been greater than at this time to indulge freely, even lavishly, in Daffodils, Narcissus, Tulips, and suchlike. And in these spring flowering bulbs, too, is the one opportunity for putting color into the area that is oppressively occupied and shaded by big trees during the summer time.

There has been a keener appreciation of real quality in finer Narcissus and the allure of the species of Tulip has received a new impetus. To a large extent these are perfectly good rock garden subjects. The interest in rock gardens suffers no apparent abatement and with it comes increasing demand for greater variety of the odds and ends of the little gems of mountain and meadow, plants that would be completely lost in the average mixed border. And so in this parting message for the season may I shake you, figuratively, by the hand and hope that we go on to a greater enthusiasm. Not merely better gardens but better plants to put into our gardens in the year that is to come. This means briefly during the dull weeks ahead—get the catalogs of the specialists; go back over the pages of this magazine and refresh your minds and start the new inspiration for the coming year with an effort to do something different in 1934.

WE ARE so prone to reach out for the strange, the exotic, we overlook much possible beauty at our very doors. Bringing the native plants into our gardens has received very little practical attention, although the thought itself always intrigues.

All species are "wild" somewhere, but I am thinking now, of the magnificent plants of our own country which are beginning to receive better attention from the culturist. I have to thank Mr. George D. Aiken of Vermont for sending me his personal contribution to the subject *Pioneering With Wildflowers*. A handy volume of 122 pages, including index, profusely illustrated.

Mr. Aiken has pioneered himself and is quite open-minded as to cultural methods. In fact he confesses to making statements about which he may have to revise his opinion within a few years because the subject is really so new.

It seems to me this book is the most real contribution to wildflower growing in gardens.

Another book for the specialist is Mrs. Wilder's *The Rock Garden* (Doubleday, Doran & Company) which is in substance a reprint of the rock garden section of that informative author's larger and more expensive *Adventures In My Garden and Rock Garden*, now out of print. The new volume which is published at $1.50 and has 26 half-tone illustrations from the larger book with the sections on Primula and Viola specially revised. Mrs. Wilder is at her best when writing on the rock garden. Here is a practical handy volume on planning and building the rock garden, soil preparation, and a critical discussion on the most appropriate species and varieties that should be admitted into this very popular type of garden making.

Bringing the garden indoors

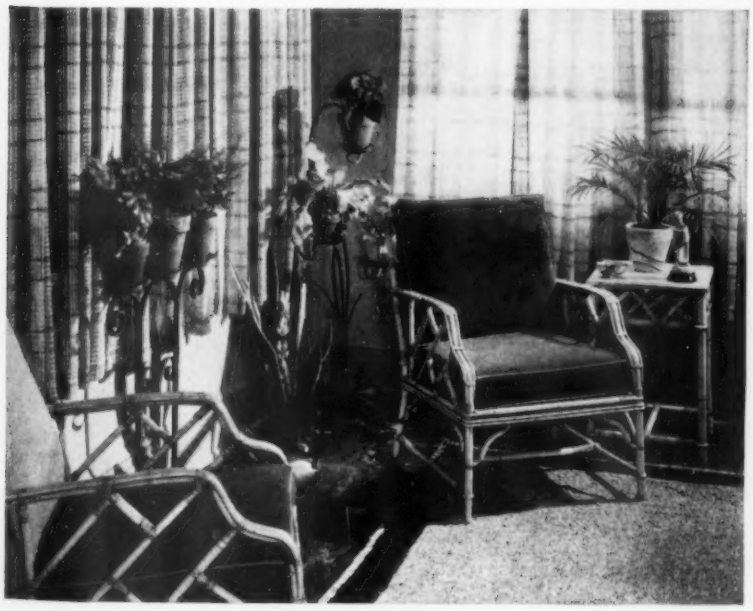
[*Continued from page 283*]

One of the most charming indoor gardens of all may be arranged on shelves across a sunny southern window—an idea well suited to the informality of a pine and maple room, though it fits other schemes also. Here varied plants will screen a wintry outside world, and the shops today offer a choice of pots from both Europe and America which make it a simple matter to choose a gay international assembly. The pots from Spain and Italy are hand decorated with bright flowers which rival those they are intended to hold. A few in plain white make an interesting contrast with them, and with others of heavy glazed earthenware in black, deep blue or red, decorated with raised grooves which make them look as if they had come unsmoothed from the potter's wheel.

For the room where white accents are desired, there are smart wrought-metal stands, brackets, and pots which suit either very simple or very sophisticated settings. Their simplified modern design is emphasized in white, and gives a formal, dignified effect which suits rooms where a piece in rust, green or black might strike a discordant note.

in pots during the winter, a useful device is a tall round stand with four shelves one above the other, wide at the bottom and narrow at the top, so that its outline is rather like a fir tree. This will accommodate a great many plants of different heights, and makes an effective pyramid of green for the sunroom. It is also made in a half circle, to stand against a wall, and a quarter circle for corners.

It must be remembered, however, that it takes more than well designed holders to make an indoor garden prosper, and the plants must be assisted as much as possible in the winter atmosphere of our rooms. For example, the actual container in which a plant is set must have proper drainage, and pots without this should be used only as holders for those of common porous earthenware. Also, unless the garden can provide suitable soil, it is better to buy the prepared potting earth which is really soil and plant tonic in one. If ordinary earth is used, there is a good plant food in tablet form which may be dissolved in water and poured around the roots. And there is a small spray, suitable for use on potted plants, which should be



Ferns, foliage, and flowers on two stands, one suitable for a corner, the other of good proportions to stand in front of a window; a yellow strawberry jar with a flowering Sanseveria; and a small palm in an interesting pot, make this end of a small sunroom a veritable winter garden. Courtesy The Budget Home, John Wanamaker

In both sunroom and living room the new tables with glass top and wrought-iron frame may be used to give variety to a group of growing things. One of these has a small container sunk in the middle of the top in which small plants may be grown, while others have brackets for pots on the frame beneath. If there are plants in your summer garden which you wish to keep indoors promptly brought into service if insect pests appear.

One of the most interesting devices for the indoor gardener who wishes to keep his plants under ideal conditions, is a large glass box which fits nicely on a low stand in front of a window. The frame is cypress, and the sloping top slides back to make gardening easy. Inside a metal grill in

[*Please turn to page 325*]

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Favorite Recipes

From the cookbooks of American Home readers

FRESH GRAPE TARTLETS

3 cupfuls fresh blue grapes
¼ cupful water
1 egg yolk
1 cupful sugar
2½ tablespoonfuls cornstarch
½ cupful milk

For meringue:
1 egg white
3 level tablespoonfuls sugar
1 teaspoonful lemon juice
Pastry

Roll out pastry; cut in rounds, and cover outsides of tartlet pans. Bake. Wash and stem grapes; add water and boil slowly 15 minutes. Run mixture through the colander to eliminate skins and seeds. There should be about 2 cupfuls of pulp and juice. Place this in top of double boiler and reheat to boiling point. Blend cornstarch, sugar, milk, egg yolk. Add this mixture to boiling pulp and juice. Continue cooking in top of double boiler 15 minutes, stirring frequently to prevent sticking. Remove from stove and fill tartlet shells with mixture. Top them with meringue and return to oven to brown meringue. Serve cold. This recipe makes 6 tartlets. MRS. M. E. BIRKS, Chicago, Illinois.

BAVARIAN DATE SLICES

1 package strawberry Jello
1 pint boiling water
½ cupful almonds, bleached and chopped
12 dates, seeded and cut
12 marshmallows, finely cut
1 cupful cream, whipped
¼ teaspoonful salt
6 drops almond extract

Dissolve Jello in boiling water. Chill. When slightly thickened beat with a rotary egg beater until of consistency of whipped cream. Fold in almonds, dates, and marshmallows, then the whipped cream to which has been added the salt and almond flavoring. Turn into a loaf pan. Chill until firm. Serve in slices. Recipe serves eight. MRS. JOE DOBSON, Mt. Airy, N. C.

GRAHAM CRACKER ICE-BOX TORTE

½ pound graham crackers rolled fine

Put aside one cupful, and add to balance:

½ pound of marshmallows, cut fine
½ pound pitted dates cut in pieces
1 cupful walnut meats cut coarsely

Add just enough sweet cream to hold mixture together. Make a roll or any shape you desire and roll in the cupful of graham cracker crumbs which had been put aside and pour melted bitter chocolate over roll. Put in refrigerator and let stand at least 24 hours. Serve with whipped cream and garnish with tart jelly. As a variation, cheese may be served with it. VIRGINIA LAMBERT, Norfolk, Va.

SWEDISH ICE-BOX CAKE

3 eggs
1 pound sugar
4 heaping tablespoonfuls cocoa
¾ pound Lorna Doone cookies
½ pound tasteless, odorless fat

Beat eggs, add sugar gradually, and beat well; add cocoa—each tablespoonful separately. Break cookies in not too small pieces and mix; then add melted fat (not too hot). Mix well, and pour into dish or pan that is lined with buttered paper. Place in a refrigerator. MISS VERNAL MORTENSON, Foley, Alabama.

PENNSYLVANIA DUTCH SAND TARTS

¾ pound butter
1 pound sugar
1 pound flour
3 eggs, well beaten
1 teaspoonful vanilla

Cream butter, add sugar, and cream thoroughly; add beaten eggs and mix well. Add vanilla and flour. Chill for several hours. Roll very thin; cut in desired shapes with cooky cutter. Brush each cookie with one egg, well beaten. Sprinkle with a mixture of 2 tablespoonfuls sugar and ½ teaspoonful cinnamon. Then place one half blanched almond on top. Bake in moderate oven until a light brown. MRS. E. L. MARSH, New Jersey.

GINGERSNAPS

½ cupful molasses
½ cupful shortening
2 eggs, beaten very light
2 cupfuls sifted flour
2 cupfuls soft brown sugar
½ teaspoonful soda
½ teaspoonful baking powder
1 tablespoonful cinnamon
2 tablespoonfuls ginger
½ teaspoonful salt
¼ teaspoonful each of cloves, allspice, mace, and nutmeg

Boil molasses and shortening together for one minute, add to dry materials sifted into a bowl. Beat well. Add eggs and again beat mixture until creamy. Shape in a long roll about 2 inches in diameter and chill in refrigerator over night. Cut very thin slices with a sharp knife. Place on a well-greased sheet and bake about 10 minutes in 375° F. oven. Makes a large quantity, but they keep very well. MISS JUNICE SKAMSER, Philadelphia, Pa.

EMPRESS CREAM

1 tablespoonful granulated gelatine (level)
¼ cupful cold water
¼ cupful hot milk
½ cupful sugar
2 whites of egg
½ pint cream
½ cupful nuts (cut small)
½ cupful raisins (chopped)
1 slice crystallized pineapple and ½ dozen crystallized cherries, cut in small pieces
1 teaspoonful sherry extract
1 teaspoonful vanilla extract

Soak gelatine in ¼ cupful cold water about 5 minutes, add ¼ cupful hot milk, ½ cupful sugar, place bowl in hot water until dissolved. Set aside to cool. Whip the cream and eggs and when the gelatine begins to harden fold it in the cream and egg mixture. Add extracts, nuts, and fruit; place in a dish; set in refrigerator to harden.

Another way of serving this is to line sherbet glasses with lady fingers and half fill with mixture as soon as it is made, then place glasses in ice box until ready for use. MRS. J. J. LEAUTEY, Savannah, Ga.

BUTTER SCOTCH BISCUITS

2 cupfuls flour
5 teaspoonfuls baking powder
½ teaspoonful salt
4 tablespoonfuls butter
⅞ cupful sweet milk

Mix these ingredients and roll as you would for biscuits. Spread with ⅓ butter and 1 cupful brown sugar creamed. Roll like jelly roll. Cut off pieces 1 inch thick and place in buttered muffin tins and bake 15 minutes in a hot oven. MRS. WILLIAM HARRISON, Duluth, Minnesota.

Making a terrarium

[*Continued from page 296*]

Many other kinds of plants, however, are also suitable for planting in terrariums, but the native material from the woods seems to be the most interesting to use. One can usually find something of interest to use throughtout the year. Even in mid-winter frozen sods can be chopped from the ground and thawed out indoors and these will soon spring into life. All sorts of seedlings will start growth.

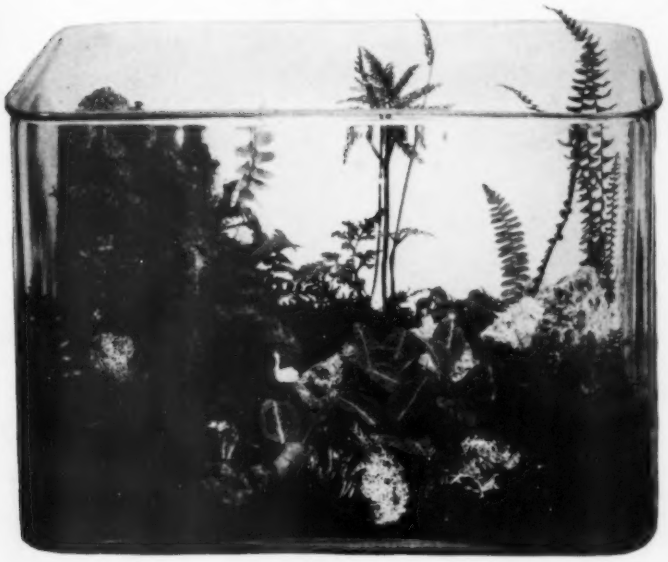
Orchids can be grown quite successfully in the larger cases. The dormant plants can be bought and set inside the glass container where the atmosphere can be regulated. There they will grow nicely, even in the driest of rooms.

There are also many plants usually recognized only as greenhouse kinds that are well suited for terrarium planting, but for the beginner the native plants are far more interesting. For instance you can choose freely from the following:

Anemones (both the Wood and the Rue, Striped and Common Pipsissewa, Springbeauty, Bluets, Goldthread, Bunchberry, Wintergreen, Ramshead Ladyslipper, Crinkleroot, Partridge-berry, Hepatica, Rattlesnake-plantain, Iris cristata, Dutchman's-breeches, Fringed Polygala, Violets, Jack-in-the-pulpit, Trillium, Troutlilies, Wild Geranium, Columbine, Wild Ginger, Bellwort, False Lily-of-the-valley, Phlox subulata, Bloodroot, Squirrel-corn, Grass of Parnassus, Early Saxifraga, Foam flower, Forget-me-not, Wood Betony, Harebell, Evergreen seedlings, Huckleberry bushes, Sweetfern, small Ferns in great variety, Club Mosses, and Lichens. Small bulbs, such as Scilla, Snowdrop, etc., which however are not natives, are acceptable because they are in good scale and their flowering adds a real zest to the collection.

While it is interesting to add to one's collection through excursions into the woods or even by looking around your own garden, perhaps, there is of course the more direct method of getting the desirable plants from the dealer in "woodsy" plant material.

Diversity of foliage, form, and color with variations in leaf markings make for real attractiveness in the miniature tropical landscape. Rattlesnake-plantain is one of the most alluring. It is seen in the center here



Bringing the garden indoors

[*Continued from page 323*]

four steps, making it possible to place the plants in a terraced effect, stands in a tray. The plants are in pots, or, preferably, set in earth directly on the grill, water is absorbed from the tray beneath, and no matter how dry the heated air of the house becomes, inside the case there will be a luxuriantly green and healthy garden.

If there is an enhusiastic young gardener in your home, he also may have a miniature greenhouse of glass, with a green metal frame and metal base painted to look like red brick. It is really a toy, and may not be of much actual benefit to anything growing inside, but it has tiny red pots, places for them to stand along the sides, and papers of flower seeds—sufficient to teach the child what fun it is to plant things and watch them grow.

Prices or further information on any of the things I've mentioned can be had upon request.

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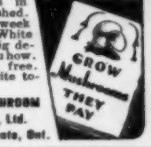

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[*Continued from page 285*]

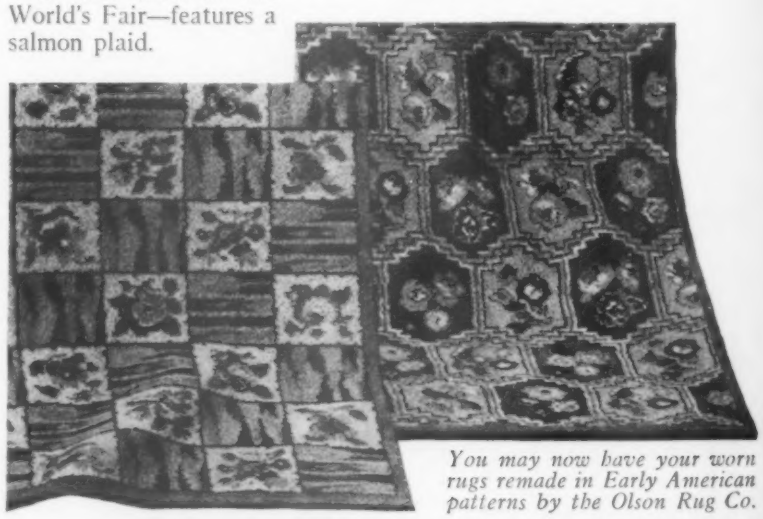
Left:
Conservatively modern is this all over Wilton in a choice of green or rust. (Mohawk Carpet Mills)

Below:
An interesting Hamadan design, with its pattern woven through to the back. (Alexander Smith through W. & J. Sloane)

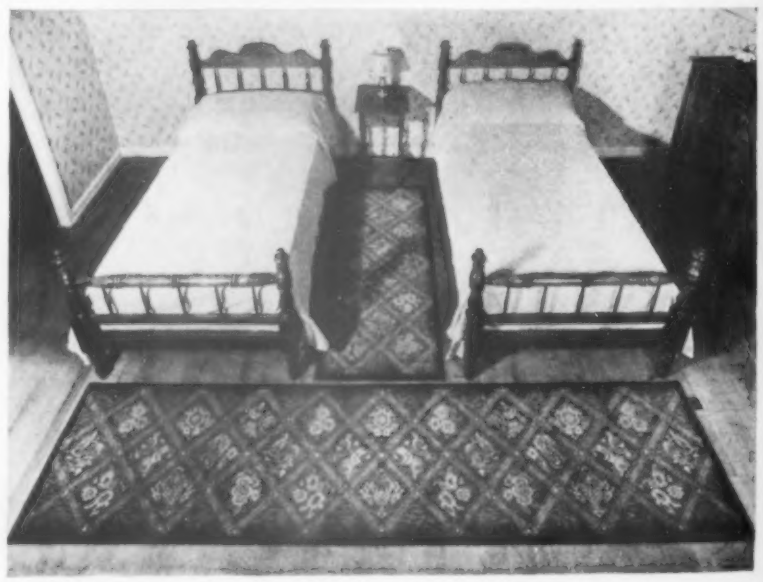
dots alternating with grille work. Toledo is the same pattern with dark green and ivory combined. Then there is Nevada with its charming tones of cedar dust and ivory. Dew green and ivory are combined in Duero, while green, rust, and ivory are shown in Cordova which has a staircase pattern running diagonally across the rug.

A line of native rugs—you may have seen them at the World's Fair—features a salmon plaid.

In fact there's a lot of new things underfoot this fall, fine quality at most reasonable prices. Isn't it just about time to think about buying that rug?



You may now have your worn rugs remade in Early American patterns by the Olson Rug Co.



A new idea for bedroom rugs—sizes worked out for various arrangements. (Bigelow-Sanford)